

THE NEW YORK  
**DRAMATIC  
MIRROR**



NOVEMBER 22, 1911  
PRICE TEN CENTS

Wills, N. Y.

EDNA ARCHER CRAWFORD



JOSEPHINE BROWN



VIOLET MAC MILLAN



INA CLAIRE



IDA ADAMS

GEORGIA CAINE WILLIAM DANFORTH ETHEL CADMAN.  
IN "THE THREE ROMEO'S" AT THE GLOBE.



DANCE HALLS AND BAZAARS IN THE OASIS CITY OF BENI-MORA

GARDEN OF ALLAH.



# THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President  
 LYMAN O. FISKE, Secretary and Treasurer  
 145 West Forty-fifth Street, New York  
 (Forty-fifth Street Exchange)  
 Chicago Office, Grand Opera House Annex,  
 123 North Clark Street  
 Otis L. Colburn, Representative  
 Published every Wednesday in New York  
 Telephone—Bryant 8360-8361  
 Registered Cable Address, "Drammirror"  
 Entered at the Post Office as Second-Class  
 Matter

# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

## SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50; Canadian, \$5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Dawson's Agency, 17 Green Street, Charing Cross Road, W.C. The Trade supplied by all News Companies.

## ADVERTISEMENTS

Twenty-five cents an agate line. Quarter-Page, \$35.00; Half-Page, \$65.00; One-Page, \$125.00.

VOLUME LXVI

NEW YORK, WEDNESDAY, NOVEMBER 22, 1911

NO. 1718

## The Stage Child Again

THE Contemporary Club, of Philadelphia, the other evening listened to a debate on the vocation of the stage child, during which JANE ADDAMS, of Hull House, Chicago, opposed the permission of children on the stage, in line with her consistent labors in this direction, while NORMAN HAPGOOD, AGNES REPLIER and others opposed Miss ADDAMS with various arguments for stage children.

Miss ADDAMS by inference classed the child employed on the stage with children employed in grinding industries, as the Illinois law, in the enactment of which she was influential, classes them, yet she admitted, according to the newspaper reports of her remarks, that in various plays of the better class children enjoy educational advantages. It appeared from her address that her investigation of the work of children on the stage had been followed for the greater part among a class of theatres in which no reputable member of the dramatic profession would appear, and in which, logically, no such member of the profession would desire to see a child perform.

Mr. HAPGOOD spoke of the National Alliance for the Protection of Stage Children, a body which has AUGUSTUS THOMAS for its president and includes many prominent persons, including several clergymen, who have given the subject study and who favor the appearance of children on the stage in right circumstances. Mr. HAPGOOD pointed out the fact that the morals of children are in no greater danger on the stage than they are in other vocations which they follow to ultimate adult employment, and he even went so far as to declare that there was no more danger to children lurking behind the footlights than there is in the school.

Much of the essence of the matter was embodied in the question by Miss REPLIER: "Have we a right to deny to the exceptional child the exceptional opportunity?" Laws like that enacted in Illinois recognize no distinction whatever as between children employed in artistic and opportunity-giving plays and children employed in theatres of a lower type. Such laws, in fact, make no distinction whatever between children who might be employed in noble drama, with all opportunity and care, and children employed in the harsh-detailed manufactures which paralyze the mind and retard the development of the body.

All reasonable persons in the dramatic profession are willing to concede that there are plays and theatres in which children should not appear, but they demand that laws enacted for the "protection" of children should discriminate as between employments. The present arbitrary statutes are a disgrace to latter-day civilization, and they reflect upon the judgment and purposes of the persons who have been instrumental in making them.

## An Open Confession

THAT there has been much more to the claque appendage of opera in New York than was at first supposed after the arrest of the *chef* of this industry is apparent from an interview with that ingeniously-industrious person set forth in the *Tribune*—a newspaper not given to extravagance in news details—the other day.

The *chef de claque* was found in his well-appointed domicile in a metropolitan suburb, bemoaning the publicity that had resulted from his and his associates' efforts to stimulate enthusiasm for singers, who, he asserts unequivocally, were not loth to furnish the means to that end.

Once, he related, when a prominent singer demurred to his proposal that she should pay him \$25 a night for "a loud reception," on the ground that she really could not afford it, he replied: "Very well, madame! Then I shall applaud you myself, personally, for nothing—if I like your voice." Surely, here is a man not wholly blind to art, even if art would none of him

professionally. There is ingenuousness in his tale, which is by no means a tale of woe:

I advertise a singer with my hands. It is a question of legitimate advertising. I notice some singers deny that they have been using the claque. A majority of the Metropolitan singers use it. Believe me, it is not an easy way to make a living by the claque. I was always running chances with the singers. Perhaps they will not be satisfied with the applause of my boys. Once I paid \$44 for tickets and the singer refused to pay me anything. Always I have a nervousness around me.

For \$50 I promise \$50 worth of applause for a singer. Perhaps I buy from the box-office thirty-five gallery tickets, at \$1 each; understand me. I make them \$15. Then those tickets I give to some boys who are most musical people, y' understand, but they couldn't afford it to pay for their ticket otherwise. When my singer comes on then these boys make it the claque. They receive from me strict orders to applaud for the certain singer.

I never paid the boys anything, except sometimes a cup of coffee. Next morning I call for my \$50. If the boys have not done well the claque then I would be ashamed to show myself to the singer. Always I am nervous. One night I and my partner got \$300 from one singer that is very fond of claque. He is a famous tenor. I met my partner at the Metropolitan after the opera and we cleared \$20 apiece out of that one claque. We had to buy \$240 worth of tickets for our boys. Not all the seats could we buy in the gallery that night. A few we had to pay \$5 for downstairs. It was a very classy claque the singer wanted. It was his first appearance in a new opera.

Does not this repeated nervousness bespeak the artistic temperament? As he made his disclosures, the foregoing and others, the *chef de claque* whispered to the interviewer the names of "the famous tenor" and others who had been made happy by "the claque well done." And who can deny a certain artistic philanthropy in selecting for the claque "some boys who are most musical people"—the neophytes of art whose musical sensibilities must starve without such opportunity?

The season before last, said the *chef*, he and one partner "got \$600 from opera singers at the Metropolitan and Manhattan in one week." It was better then, he added, "because HAMMERSTEIN made the claque a good business." And there was competition between the singers of the two houses. And is the claque to become obsolete? Hardly, admits the *chef*. "The artists they like it too much," says he. "It will get quiet a little, and the same things be going again."

Ah! there are so many things in art—especially in musical art—that do not always appear on the surface! And that the operatic claque itself has partaken of the elements of art is apparent from its long escape from detection.

## A Novel Legal Question

THE law has many angles, and the industrious student of it may find precedents for almost any contention in its multitude of "cases." In Paris there is now an attempt to invoke it against the freedom of a dramatist in selection of his figures.

M. LE LASSEUR has written a piece in verse called *L'Enfant du Siècle*, which has for its heroine the romantic novelist, GEORGE SAND. The granddaughter of the authoress objects to the proposal that an actress shall represent her distinguished grandmother on the stage, particularly in view of her relations with DE MUSSET. The question thus to be brought forward for legal decision is as to the right of an author to put in a play for public representation the characters of famous persons no longer living.

M. LE LASSEUR, in defense, contends that GEORGE SAND has become a historical figure, and therefore is legitimately subject to treatment by the poet or the playwright. Of course, while the law differs in its codes, systems and details in various countries, there is a certain respect paid in all countries to any adjudication which involves human rights. And whatever the decision in this case may be, it will carry some weight wherever circumstances might bring forward a kindred state of facts and a desire to litigate upon them.





# THE USHER



**T**HE death of Dr. A. C. Lambdin, editor of the Philadelphia *Public Ledger*, bereaves many members of the dramatic profession that knew his attachment to the drama and his valuable friendship for its better exponents.

Dr. Lambdin was long a newspaper man, and long an eminent and responsible editor, but he had won his spurs in the field of dramatic criticism, and always evinced an affection for that phase of journalism.

It has been noted that great editors—men whose activities generally are confined to the writing about affairs considered of more moment than the passing drama—sometimes relapse into dramatic criticism, being impelled thereto upon occasion after witnessing some play or some individual performance that awakens their passion for the theatre. As a rule these occasional critiques inspire regret among the discerning of the theatre, that what are considered more important editorial duties divorce such writers from steady pursuit of a field in which they are admirable for all that makes true criticism valuable.

Dr. Lambdin, one of these, maintained his interest in the drama always, and his friendship was valued by dramatic artists, who received from him in appreciation and aid more than they gave to him in the exercise of a profession whose best efforts were a delight to him.

Charles B. Cartwright, of Wilmington, O., says the theatre in that town has been remodeled, with the addition of a balcony, and noting some strange requests for seats lately published by *The Usher* he adds two in his town. One was a telephone call, and requested "two seats on the side of the house next to the Quaker Church," that edifice adjoining the theatre. The other was from a young man who wanted two seats "in the belfry."

Syracuse last week had as guests two dramatists, Charles Rann Kennedy, who was visiting Mrs. Kennedy (Edith Wynne Matthison), who was playing in *The Piper*, there, and Charles Nirdlinger, who was putting finishing touches to *The First Lady of the Land*, on trial at Syracuse before its presentation in New York.

Mr. Kennedy has just finished a play which will be produced by Winthrop Ames in the Spring. The cast calls for but three actors, of whom Edith Wynne Matthison will be one. The title of the play has not been divulged.

Mr. Kennedy is at work on *The Idol Breakers*, which will be a play of freedom in social, intellectual and spiritual life. This will be the third in a series of plays with seven themes, all to be interpreted by seven characters, five men and two women, Miss Matthison to play in each. The first two in the series

were *Winterfeast* and *The Servant in the House*. *The Idol Breakers* will be used to test the validity of the new statute in this State which forbids any reference on the stage to the Deity. Mr. Kennedy says that this law is infamous.

Mr. Nirdlinger, while looking over *The First Lady in the Land*, is also busy with a new play dealing with labor questions. He considers the period in which his play about Dolly Madison is written one of the most fascinating in American history. The play will soon be seen in New York.

Inquiries make it interesting to recall that Kyrie Bellew was christened Harold Dominick, and that his patronymic was Higgins.

During his early days on the Australian stage he was known as Harry Higgins, but his father later adopted Bellew for the family name, in accordance with legal requirements.

The actor was married in 1884 to Eugenie Legrand, but a divorce was granted four years later. Miss Legrand played in New York in 1882, starring in the title-role of *Solange*, at the Union Square Theatre. These statements are from Colonel Brown's stage history.

"In spite of the protests of the committee representing the Irish societies of this city," writes *The Mirror's* Providence, R. I., correspondent, "The Playbox of the Western World took its usual place in the repertoire of dramas presented by the Irish Players at the Providence Opera House."

"Public sentiment was very strong against the play," he adds, "and it was only after a careful investigation, and a promise by the management that nothing objectionable would be inserted, that Commissioner Luther permitted the play to be presented. Riots and all sorts of disorder were hinted at by the committee, but happily nothing of the sort took place. Accompanied by a squad of some forty officers, Chairman Luther and the Police Commissioners personally witnessed the performance, and all spoke in excellent terms of the play and players."

Notes from various cities announce that the local divisions of the Ancient Order of Hibernians are passing stringent resolutions against the Irish Players, and formulating objections to several of their plays.

All this may serve as advertisement, but really there is something even more significant in it. This may be the year 1911, A. D., as to some things, but as to others it is not nearly so late.

The *Twentieth Century Magazine* for November publishes the address of William Butler Yeats before the Drama League of Boston. Mr. Yeats explains that the purpose of the Irish movement has been to lift contemporary drama to the level of other arts, for

as a whole, he says, "contemporary drama does not take its place beside the best painting, the best music, and the best books of our time."

With this aim the writers have sought material in the lowly peasant life, which "is the only thoroughly Irish life that is left," and which is still endowed with Homeric simplicity and sincerity. This way of thinking excited John M. Synge to the point of dramatic composition, although he was not a philosopher, a socialist, nor a politician. Synge was just a literary artist.

In these statements Mr. Yeats is assuming a big negation, but he makes his meaning clear. Synge was perhaps consciously only an artist, but every artist is instinctively a great many other things in addition, although he does not stop to analyze those other qualifications. Mr. Yeats also remarks upon the gracious atmosphere of Lady Gregory's plays, and upon a few minor dramatists of the same school.

The number of "girl" offerings increases, and one wonders where the titles will end.

Of course some of the attractions whose names employ "girl" are not of the order that physically magnifies young womanhood, yet in any such connection the word appears to be potent.

Running over a list of these titles one finds *The Girl from U. S. A.*, *The Girl of Angel Trail*, *The Girl in the Taxi*, *The Girl of the Ozarks*, *The Girl From Rector's*, *The Girl From Out Yonder*, *The Girl of the Golden West*, *The Girl and the Tramp*, *The Girl in the Train*, *The Girl of My Dreams*, *The Girl I Love*, *The Girl That Wasn't*, *The Girl That He Forgot*, *The Girl I Left Behind Me*, *The Girl From the Mountains*, *The Girl Who Dared*, *The Girl and the Kaiser*, *The Girl of the Rockies*, *The Girl and the Man*, *The Girl Man and the Game*, *Bob's Girl*, *The Broadway Girl*, *The Show Girl*, *The Cinderella Girl*, *The Golden Girl*, *The Champagne Girls*, *The Slave Girl*, and *The Missouri Girl*.

There no doubt are several other "girls" that are not noted above; but this list would indicate that there is something too much of this adherence to the young woman in naming theatrical pieces these days. It must be confusing to the theatregoer far from metropolitan centres.

*The Lady from the Sea* has, contrary to the general impression, been produced in this country before it was presented by the Drama Players this month. At the Morosco Theatre, Los Angeles, Cal., it was played in December 1905, with a cast including Harry Maentayer and Grace Lockwood.

"I say," says the office-boy, who has the "daffydill" fever, "if *The Man from Home* ran twenty-seven weeks, how many weeks can *Pomander Walk*?"



White, N. Y.

Eugenie Woodward, Edward Emory, Rance Kelly, A. Hyman Allen, Herbert Kelsey, Effie Shannon, Charlotte Granville, Donald Robertson

SCENE FROM "THE LEARNED LADIES," BY THE DRAMA PLAYERS, AT THE LYRIC THEATRE



# THE MATINEE GIRL



**N**EW YORK has fallen in love with a little girl. No pampered, velvet-ermine clad, doll-faced child, whose charms are emphasized by curls and perfumes, but a ragged, straight-haired, woman-faced little one. Critically analysed the visage of this small conqueror of a big city is not pretty except in the inevitable prettiness of childhood in any state. It has what is greater than prettiness—eloquence. Her eyes express fear and sorrow, cunning and even physical hunger. The child hands and the tanned, little arms scratched by blackberry bushes, sidget expressively among the folds of her tattered blue denim frock. Her voice is as sensitive as some sweet wind instrument. The small, rounded body obeys perfectly every mandate of her will. An actress, player of three hundred and forty-one parts in her successful experience, told me that acting can best be learned by watching children. In that case, little Juliet Shelby as The Littlest Rebel has opened a school of acting at the Liberty Theatre.



EDWIN MILTON ROYLE AND HIS DAUGHTERS, SELENA AND JOSEPHINE, IN THE LIBRARY OF HIS HOME, "THE WICKIUP."

While we have been brought up at the knee of Twentieth Century commercialism to believe that there is no sentiment in business, and while sundry experiences have deepened that conviction, we occasionally see a manifestation of what loosely resembles the forbidden quality. There is, for example, the foregathering in a new partnership of William H. Crane and Joseph Brooks.

The actor and manager met nearly a quarter of a century ago. The actor was on his wedding tour, and they were honeymooning at Utica. The manager fell in with them in a hotel crossing of paths—Mr. Crane has told me that as a young man he believed in "living at good hotels and meeting good folks." They became friends, and that friendship has weathered the storms of more than four decades. Now that both actor and manager have fulfilled the ambitions they then discussed, and they are building air castles about slipped ease, they have joined fortunes, taken a young partner, John Murray, and opened the Garrick Theatre with a play by another amusement veteran, Martha Conhalm Morton.

"We don't care whether we make or lose ten dollars," say the partners who were boys together. "We're going to have a go at it for fun and for old times' sake."

There is another suggestion of pleasant reminiscence in the production by the new old firm. It is the title of the piece, The Senator Keeps House. The Senator was one of the plays with which Mr. Crane conjured fortune.

Every one who saw the production of the delicious Moliere comedy by the Drama Players was charmed

by the youthful blonde beauty of Effie Shannon. Miss Shannon seems to grow younger and lovelier with the flight of years. Plenty of work and the spirit of content are her recipes for the perpetuity of her golden hair and dazzling smile and baby-like skin. She conveyed perfectly the illusion of pedantic girlhood.

Edmond Russell issued invitations to his usual Thursday at homes in his atmospheric studio, piquing more than usual interest by stating that Kaia would be his guest of honor. Everyone who remembered her snakeship of the Jungle Book went expecting to meet a serpent, and they were not disappointed. Princess Sita Devi gave a temple dance that transported the witnesses to the dim groves of old India, long, sinuous, speckled Kaia stimulating yet further the imagination.

Mary Garden has given up the quiet pleasure of housekeeping in New York, and, as with every other pleasure forewarned, there has followed compensation. In Miss Garden's case it is that the hotel proprietors who will have the honor of housing her during her brief tarrying in New York, have fitted up a suite that will be named the Mary Garden apartments, and they are draped and papered, rugged and upholstered in her favorite colors—soft, pale shades of pink and green.

"Ned is a good son, a good husband, and a good playwright," said a stately woman who sat on the veranda of the Royle home, the big white manorial house named "The Wickiup" near Darien, Conn. She was Mrs. Royle, widow of the late eminent jurist, Judge Royle of Salt Lake City. "But I think the moments when I am proudest of my boy is when I see him as a father. He is comrade and counselor and playmate and friend to his two little girls. I don't think his daughters have ever known fear of their father, but they do respect his opinion. That, I should say, is good family government."

This good family government, admitted by his mother, was manifest next day, when two little misses in fresh white frocks, with pink ribbons in their hair, waited outside the closed door of Edwin Milton Royle's study. No cat ever watched more assiduously the front door of a mouse's residence than these small girls the entrance to their father's Indian trophies-lined den. Now and then the elder looked at the clock. Selena hasn't learned it quite. As the hand reached one, and there was a bestirring in the silence that had held the inner room, there was a treble shout. The playwright appeared. The children seized his hands and danced with joy.

"Show us how much you have wrotes, fader," commanded the younger, and the little ones climbed upon the arms of his chair, while he showed them the scratched pages that represented the day's work. It was his rest hour.

Channing Pollock, dodging an impulsive cable car, on Broadway, entered the Astor Theatre with a sudden countenance.

"Cheer up!" "Great business!" "Wham-matter?" were greetings hurled at the author of The Red Widow.

"I must apologize for this uniform," Mr. Pollock, who is addicted to a slouch hat as greatly as Oscar Hammerstein to his individual tile, glanced contemptuously at his glistening top and his satin striped trousers. "You see there's a limb of the family in town who asked me to dine and go to the theatre. I told them I couldn't dine, but I would join them at the theatre. The family said they would telephone me what play they chose and when I came in I got a telephone slip, saying, 'Meet us at The Red Widow.'"

"They must be the people that have taken the two lower boxes." The treasurer's features expanded. "What ye grumbling about?"

"Nothing. Only I've already seen this dummed play of mine eleven thousand times."

THE MATINEE GIRL.

## AT VARIOUS PLAYHOUSES

**ACADEMY OF MUSIC.**—William Fox presented Belasco's The Girl of the Golden West last week. Priscilla Knowles repeated her success as The Girl, a part to which she is well suited. John T. Dwyer's work as the Sheriff was commendable. The cast: The Girl, Priscilla Knowles; Wowkie, Kate Blanche; Dick Johnson, Theodore Friebus; Jack Rance, John T. Dwyer; Sonora Slim, Julia Noa; Trinidad Joe, Jack Bennett; Nick, William H. Evarts; The Sidney Duck, Frederick Johnson; Jim Larkins, John Davies; Happy Halliday, William Treadwell; Handsome Charley, Peter King; Ashby, Henry Warwick; Jose Castro, Harry Huguenot; Rider of the Pony Express, Frederick Johnson; Jake Wallace, Henry Warwick; Bucking Billy, Mr. Huguenot; The Lookout, J. E. Keller; The Ridge Boy, James G. Davidson; Joe, William Browne; Deputy Sheriff, Mr. Davies; and Billy Jackrabbit, Harry Belmont. This week, The Galley Slave.

**DALY'S.**—Liebler and Company last evening presented Viola Allen in The Lady of Coventry, by Louis N. Parker. Mr. Parker's play was inspired by the legend of Lady Godiva. His idea has been, rather, to present an interesting picture of the life of the period. Henry Kolker, recently a star, plays Leofric. Another part is in the hands of Henry Stanford, remembered as leading man for Irving in his last American tour, of the New Theatre company during its first season, and the last season leading man for Miss Allen in The White Sister. Charles Harbury has the part of Lady Dorothea's chaplain, and Vincent Sternoyd is the trouble-making bailiff. Review next week.

**FULTON.**—William Collier will open on Nov. 27, in his own play, Take My Advice.

**GRAND OPERA HOUSE.**—Frances Wilson's The Bachelor's Baby has returned for a third visit in this city, playing a week's engagement here. The cast includes Baby Davis, Edna Bruns, Eleanor Barry, E. Soldene Powell, Richard Gordon, Thomas F. Tracy, Louis Massen, Alma Chester and others.

**LYRIC.**—Little Boy Blue is announced to open next Monday. To-night the Drama Players appear in Pinero's The Thunderbolt, one of the distinct histrionic triumphs at the New Theatre last season. Review next week.

**PROSPECT.**—Mary Jane's Pa was given with success last week by the Prospect Theatre Stock company. The cast: Hiram Perkins, Paul McAllister; Joel Skinner, Lawrence Dunbar; Barrett Sheridan, Harmon McGregor; Rome Preston, Edwin B. Bailey; Star Skinner, Royal Tracy; Claud Whitcomb, Elbert Benson; Linc Watkins, Jerry Broderick; Eugene Merrifield, Henry Sharp; Llewellyn Green, Edward Chapman, Jr.; Lucille Perkins, Sue Fisher; Mary Jane, Eleanor Goodspeed; Ivy Wilcox, Nina Ainscoe; Miss Faxon, Margaret Lee, and Portia Perkins, Irene Timmons. This week the company is presenting a lavish production of The Servant in the House, to be followed by The Fourth Estate.

**WEST END.**—Louise Gunning, in The Balkan Princess, played at the West End last week. The audience showed much appreciation of Miss Gunning as Stephanie and Arthur Stanford as the Grand Duke received hearty applause. Those who were very pleasing were Josie Intropodi, Harry Lewellyn and Kenneth Hunter. Others in the cast were Frederick Maclyn, Charles Knapp, Harry P. Gribbon, Teddy Webb, Robert Millikin, Rudolph Cameron, Mark

Smith, Geraldine Malone, Millie Bright, Helen Bancroft, Millie Dupree, Lillian Wiggins, Loraine Bright, Mae Gorham, and Thelma Pinder. This week, Over Night.

**METROPOLIS.**—The Cecil Spooner Stock company last week presented The Squaw Man. Cecil Spooner, Rowden Hall, and Howard Lang were very successful in their respective roles. The cast: Captain James Wyngate, Rowden Hall; Henry Wyngate, Hal Clarendon; Major Sir John Applegate, Philip Leigh; Big Bill, Howard Lang; Shorty, James J. Flannagan; Grouchy, James S. Kitts; Andy, William Weston; Baco White, Harry Fisher; Tabywana, William Dale; Malcolm Petrie, L. J. Fuller; Rev. Balchasser Chiswick, William Weston; The Bishop of Exeter, James S. Kitts; Cash Hawkins, Darrell Vinton; Nick, Albert Gardner; Parker, George Kelly; Pete, L. J. Fuller; Mr. Hiram Doolittle, Harry Fisher; Kid Clark, Michael Tully; Bud Hardy, Herbert Colby; Slim Jim, Thomas Tully; Matt Wells, Charles Dutcher; Jim Smith, Arthur Kallasky; Lew Hawkes, Joe Braham; Lieut. Henry George, Albert Gardner; Lieut. Charles Magrath, Arthur Bernard; Lieut. Alexander Leslie, James Maloy; Parson, Arthur Bernard; Bates, Harry Fisher; Lady Elizabeth, Reta Villers; Lady Mable, Loretta King; Mrs. Honorable Chichester Jones, Gertrude Maltland; The Honorable Miss Lewellyndohlm, Vera Premall; Miss Florence Sylvester, Lillian Warren; Lady Dwendoline Fitzjames, Lidia Surrat; Mrs. Samantha Doolittle, Violet Holliday; Little Hal, Marion Dale; Natuerich and the Squaw, Ricca Scott, and Diana, Cecil Spooner. This week, Dion Boucicault's The Shaughraun. Next week, The Chorus Lady.





### LIBERTY—THE LITTLEST REBEL.

Drama in four acts, by Edward Peple. Produced by A. H. Woods, on Nov. 14.

Lieutenant-Colonel Morrison.....Dustin Farnum  
The General.....William B. Mack  
Porter.....Roy Gordon  
Lieutenant Harris.....Walter Horton  
Sergeant Dudley.....T. E. B. Henry  
Corporal Dudley.....John Sharkey  
Harry O'Connell.....John C. Hickey  
Sergeant of the Guard.....M. A. Kelly  
Collins.....Charles Lawrence  
Smith.....Fred Kley  
Judson.....Franklyn Horton  
Color Sergeant.....John C. Leslie  
Courier.....Frederic Morris  
Captain Herbert Cary.....William Farnum  
Mrs. Herbert Cary.....Percy Haswell  
Virgie.....Juliet Shelby  
Dodie Billy.....George Thatcher  
Sally Ann.....Mamie Lincoln  
James Henry.....Lawrence Merten

FOR THE PRESENT generation, at least, the era of the Civil War is the picturesque period of American history, near enough to seem human, yet distant enough to lose its poignant personal application. The life and drum drama, depicting high heroism and colored with vivid sentiment, we cherish as representations of our most truly romantic years. To these qualities and to excellent acting, *The Littlest Rebel* owes its undoubted success.

Miss Virginia Cary, "seven years old, but going on eight," is the heroine of most of the thrills and tears evoked by the play. With her mother and one or two faithful servants, she lived in the old home outside of Richmond, while her father fought as a scout for the Southern cause. Captain Cary, on stopping here for a rest, barely got away before Lieutenant Colonel Morrison's foraging squad descended upon the place. Sergeant Dudley, formerly an overseer on the plantation, fired the house in revenge for his discharge, and Colonel Morrison shot him on the spot. Virgie and her mother went to live in a cabin, until Mrs. Cary died, and then the Captain came to carry her with him to Richmond. Surprised by Colonel Morrison, he gave himself up to be shot, when the Colonel relented and wrote a pass for Virgie and her escort through the Union lines. This pass, Corporal Dudley, a brother of the Sergeant, refused to honor. Instead, he took the scout prisoner and reported Colonel Morrison for court martial. The case went against the Colonel, who would have been shot at sunrise, had not his counsel prevailed upon General Grant to examine the prisoners. Moved by Virginia's version of her history, he pardoned both Colonel Morrison and Captain Cary.

For a wonder, no love interest—in the common acceptance of that thread-bare phrase—even so much as peeps into the story. Fatherly love, filial affection, servant's devotion, fraternal sympathy, and patriotism are there in plenty, relieved by vengeance, sorrow, and infantile naïveté—more than enough brands of emotion to make up for the one we willingly spare. They are all splashed on the canvas in their most brilliant tints, from the arrival of Captain Cary in the first act to the real battle in the third, resulting in a sort of chromatically riotous panorama that is too rapid in unrolling to permit finding fault with its technique. Like most plays of this kind, it was built for the stage, and it was well built.

Child actors are continually rousing the wonder and admiration of the adult public, but it is safe to assert that no child ever did quite such a long and strenuous role with such supreme success as Juliet Shelby. She was all that fancy could paint the littlest rebel, and whenever she was on the stage—which was most of the time—she completely absorbed the attention. In this particular case, however, that did not throw the play out of balance, as that was precisely what the part was written for.

The Farnum brothers, who are being starred in the piece, shared the next place in the popular esteem, and experienced the pleasure of hearing their heroic speeches applauded to the echo. A first night audience rarely fails to discriminate between the author's nobilities and the actor's abilities, but this time if any distinction occurred to the listeners, it did not dampen the enthusiasm—particularly for the speeches reflecting credit upon Dixie Land. After all, local patriotism is a harmless diversion, although it is not exactly synonymous with histrionic appreciation. Dustin Farnum, in the easier role, played with more grace, but both of the men hugged their theatrical opportunities, which were numerous.

To John C. Hickey goes the honor of originating one of the best of the small parts; his Irish trooper was absolutely convincing. Competent as all the other actors were, they had defects which, while not vital, were still visible. William B. Mack, for example, gave the external Grant excellently, but his voice was unsuited to the role, and his polished bearing could not be roughened enough for the occasion. George Thatcher, Mamie Lincoln, and Lawrence Merten filled the negro parts well, but not without showing that they were assuming their dark complexions. When Percy Haswell did exactly as she should at every point, it is difficult to see just how she failed to be supremely interesting; but somehow, she wasn't. T. E. B. Henry played particularly well in a dis-

agreeable role, and John Sharkey did another good scene.

No improvement could be desired in staging and lighting. The battle scene worked up to a splendid climax, and the quieter acts were skilfully managed. Such minor defects as mark the performance do not detract from the enjoyment of double distilled sentiment and rattling melodrama.

### WEBER'S—THE WIFE DECIDES.

Comedy drama in three acts, by Thomas McKean. Produced Nov. 14, by Donald Wallace.

Frederick.....W. H. Murdoch  
Mrs. Alfred Dorian.....Frances Murdoch  
Mrs. Kenneth Macauley.....Nina Herbert  
Druce McAllister.....Severin De Bary  
Alfred Dorian.....John J. Kennedy  
Edith Malcolm.....Madge Tyrone  
Leslie Griswold.....Joseph Granby  
Janet.....Carrie Lee Stoyke  
Bradford Hoyt.....Elwood F. Hostwick  
Wanda.....Edna May Hamel  
Lucie.....Feriase Boros  
Sister Marthe.....Carolins Locke  
Nora.....Jane Wheatly

Webster's was the scene of another dramatic attempt on last Tuesday night. The offering was a play of domestic tribulations in which the main action occupied one quarter of the time and the digressions three quarters.

Nora Hoyt was a novelist who had formed a friendship with a man who helped her in her work. Supposedly a brilliant woman, she was guilty of saying things like, "It is such bad form nowadays for a wife to love her husband." That was her big effort as an epigram hurler. She wanted the love of her children, but had trouble in getting it, as she couldn't care for their father, because he was so lacking in everything but bargain-making qualities. Now the only child who appeared—we should be grateful for this, if the other was like her—voiced her love for the father in loud bursts, and continually rebuffed her mother's advances of affection in equally strident tones, chillingly childlike. The culmination of the act was the decision of the wife to go to the theatre.

In Act II, the daughter entered with a white rose and soft music, and mother, in embracing her, killed the flower, as the poetic child exclaimed. This heart-touching episode was followed by the entrance of the reconciling woman, whose views of life were a perfect puddle of *bouche-à-ore*. She uttered a string of words conveying nothing but sound, and the wife was convinced that she should change her mind, and give up the friendship with her male writing assistant. But the Society Star had published something about the friendship, and her husband demanded an explanation, ending by choking her. Then she fled into the storm without.

The next act was a year later; Nora had visited Reno successfully, and was on the eve of her marriage to the affinity. The child had a scene, then the reconciling woman friend gave further advice, reinforced later by what a nun said. None of it really touched Nora, but she decided to leave before her lover returned; and her husband, drawn by the force which dramatists use to make their characters all come together in some far-off place, entered, and she made her final stand in the way of a decision and remarried the man who had choked her in the previous act; because, forsooth (all the characters said "forsooth") the other child's health was not good.

There were chasms filled with such things as an unnatural portrayal of child life; the noisy quarrels of servants of three nationalities; and for humorous relief, the spectacle of the married life of a couple, each of whom had been wedded before, who, continually edified the audience by eulogizing their previous partners. It was so old-fashioned, that the audience took it rather tearfully. To give the play a psychological turn, "You don't understand," was repeated forty-nine times.

Mr. McKean thanked the audience for "helping make the play a success." A good keynote to the flavor of *The Wife Decides* is the following, which appeared on the programme:

In days of old, so we are told,  
One could get a divorce for desertion;  
But now you arrange for the sake of a change,  
To obtain your divorce for diversion!

Nina Herbert and John J. Kennedy monopolized what acting honors there were. Miss Herbert had about the worst part ever written, but she is an artist. Mr. Kennedy had a beautiful time with the humorous husband, and he produced paper novels from his person as prolifically as Fay Templeton her handkerchiefs in her travesty of *Camille*. The whole company acted with naturalness, except Edna May Hamel, who makes one almost an advocate of the suppression of stage children. It is rather of a challenge to the intelligence of actors to be given such parts as are provided by *The Wife Decides*.

### BERNHARDT TO MARRY.

The London *Standard's* Paris correspondent reports that Sarah Bernhardt will soon marry M. Lou Telegen, the handsome young actor who was prominent in her latest company in this country.

### IRVING PLACE—DIE LUSTIGE WITTWE.

Operetta in three acts. Book by Victor Leon and Leo Stein; music by Franz Lehar. Produced Nov. 15.

Baron Mirko Zeta.....Friedrich Becker  
Valenciennes.....Vilma Conti  
Graf Danilo Danilowitsch.....Leopold Murauer  
Hanna Glawari.....Grete Meyer  
Camille de Rosillon.....Leo Pfeil-Schneider  
Vicente Cascada.....Richard Richter  
Raoul de St. Briche.....Herr Home  
Bogdanowitsch.....Herr Waldmann  
Sylviane.....Frl. Jacobs  
Kromow.....Herr Sell  
Olga.....Frau Home  
Pritschitz.....Herr Gruenau  
Praskowia.....Frl. Richter  
Njegus.....Theodor Lamberg

Splendidly acted, beautifully staged and delightfully sung were the elements that contributed to the success of *The Merry Widow* when it received its first real production in the original German in the metropolitan district at the Irving Place Theatre on Wednesday last. Though there have been a number of presentations in various forms, the story and music are still pleasing and have lost none of their attracting power.

A crowded house spurred the Viennese Operatic company to the best effort of their American engagement. It was the most ambitious production of their present season and received well-merited scene calls in the second and third acts. The operetta is not new to most of the cast, as Franz Lehar's fascinating music had been sung by them many times on the Continent, and as a result the smoother and more enjoyable musical play has not been witnessed recently.

In the all-round excellence of the cast, Leopold Murauer's Prince Danilo stood out like an evening star. He is the embodiment of grace—his waltzing was entrancing, he acted with fire and spirit, and sang effectively. His Danilo has not been excelled by any seen on the American boards. He was ably seconded by Grete Meyer as Hanna, who sang splendidly and proved herself a most vivacious and captivating widow. Vilma Conti again gave a demonstration of her versatility by her terpsichorean feat that proved electrifying and had to be repeated several times to gratify the demand. She was in good voice and played Valenciennes charmingly.

Leo Pfeil-Schneider's voice was given an opportunity, and his magnificent tenor was rapturously applauded. Those unctuous comedians, Frederick Becker and Theodor Lamberg, teamed capably and scored in the fun making. Frl. Richter's bit was also good for a hearty laugh. The balance of the company filled their respective roles in keeping with the general ability shown by all, and the Herr Musical Director is also entitled to a good sized bouquet for the efficiency of his orchestra.

The big demand for seats for *The Merry Widow* caused Manager Amberg to postpone the announced production of *Pink Domino*, and Lehar's charming composition will be continued throughout the week with the exception on Saturday evening, when *Boccaccio* will be given as a benefit performance for Grete Meyer.

### BRINCKERHOFF—FRIER BACON FRIER BONGAY.

Comedy drama by Robert Greene. Produced by the Philolexian Society of Columbia University, on Nov. 17.

Lacie.....Richards Hale  
John Warren.....Raymond Elliot Brock  
Ralph Simnell.....Walter Logan  
Edward L. Prince of Wales.....Edward Scott Swasey  
Frier Bacon.....Leon Fraser  
Miles.....A. L. Graham  
Burden.....Harry Henderson  
Mason.....J. L. Ellenwood  
Hostess of the Bell.....Gove Hamblidge  
A Devil.....Frits Nyland  
Thomas.....J. Ward Swain  
Margaret.....Parker L. Moon  
Ione.....John K. Laher, Jr.  
Henrie III.....Arthur MacMahon  
King of Castile.....John A. Fitz Randolph  
Elinor.....Archibald Austin Coates  
Frier Bongay.....John Hamilton Marchmont  
Lambert.....George D. Caldwell  
Serisble.....Ralph Scott Harris  
The Keeper.....George Forrest Butterworth  
A Post.....Gove Hamblidge  
Son of Lambert.....G. W. Matheson  
Son of Serisble.....John K. McCormick  
Stage Hands.....Hubert H. Anderson and Adelbert F. Smithers

Robert Greene has been rescued from approaching oblivion by the Columbia boys, for whoever saw their production of *Frier Bacon and Frier Bongay*, which has waited nearly three centuries and a quarter for its American premiere, will not forget it immediately. Lacie, the original John Alden, wooed the fair Margaret of Friesingfield for himself, leaving his master, the Prince of Wales, to console himself sensibly with the royal Elinor of Castile. In the manner of other Elizabethan lovers, Lacie tested Margaret's love by sending to her word of his marriage to a lady in Elinor's train, and finding the forlorn maiden about to take the veil, he won her back again to more domestic blisses. *Frier Bacon's* magic glass, by which Edward learned of Lacie's delinquency, also showed two youths the duel and death of their fathers, whereupon the lads





slow each other in vengeance. Frier Bacon's other engine of magic, the wonderful brassy head, spoke while he slept, bringing all his necromantic ambitions to naught. So he destroyed the crystal globe, and doubtless shed no tears when his faithful servant, Miles, rode away on the devil's back to become a tapster in Hades.

The performance, despite a few amateurish crudities, moved with the effervescent gaiety of genuine youth that no professional production was ever known to attain, and at the same time frequently displayed histrionic talent. Richards Hale's persuasive voice and manner would have won a more reluctant heart than Margaret's, although it might cost a pang to decline so spirited a prince as Edward Swasey. Both of these young men gave excellent impersonations. The two friars were capably handled, although Leon Fraser showed a tendency to declamatory rather than to histrionic reading of lines, and John Marchmont occasionally dropped into a conversational delivery. Better comedians than A. L. Graham, Fritz Nyland, Walter Logan, and J. Ward Swain need not be sought. Fritz Nyland had a most sympathetic audience, and A. L. Graham's work could be little improved by a professional. The lovely ladies roused the usual mirth, for boys in skirts are about the funniest things on earth. Parker L. Moon was more entrancing as a picture than as an actress, but Archibald Coates really caught the grand air effectively. John K. Lasher, Jr., was intentionally comic as the country wench. Gove Hambridge was better as the bewitched cook than as the post, which was slightly wooden. The Lambert and Serisbie families were well cast, Ralph Harris particularly distinguishing himself by confidence and skill. Two more attractive scholars than G. W. Matheson and John K. McCormick never opened a book, and certainly they had an ordeal when the stage hands dragged their dead bodies from the scene. English and Spanish royalty were differentiated with great intelligence by Arthur Macmahon and John A. Fitz Randolph, whose make-ups were copied with surprising success from old portraits. Arthur Macmahon might add a stateliness to his impersonation by fewer gestures, although his present method is by no means objectionable. Raymond Brock played his role pleasantly if not with entire spontaneity, and George Butterworth kept well in the picture as the fair Margaret's father. Harry Henderson and J. L. Ellenwood had no opportunity for anything but conventional work.

Every detail of the stage management manifested unerring taste. The costumes were nothing short of brilliant, and the setting, an interesting reproduction of the Fortune Theatre, was most appropriate. Candles at the footlights completed the archaic effect. Music between acts, by the Columbia Philharmonic Society, spoke well for that organization. The Philharmonic Society deserves every commendation for this revival of Frier Bacon and Frier Bongay, for the participants have breathed life into what most people would suppose to be a dead body, and they have made the vigorous humor and abundant animation of the Elizabethans seem a very modern thing.

### MAXINE ELLIOTT'S—THE RISING OF THE MOON.

Play in one act, by Lady Augusta Gregory. Produced by the Irish Players, under the direction of Liebler and Company, on Nov. 20.

A Sergeant ..... Arthur Sinclair  
Policeman X ..... J. A. O'Rourke  
Policeman B ..... U. Wright  
A Ballad Singer ..... J. M. Kerrigan

The New York premiere of the Irish Players from the Abbey Theatre, Dublin, was greeted by an outburst of friendliness, scarcely rippled by the sibilant disapproval expressed by one or two spectators for the tragedy in Birthright. There is every reason to suppose that the company will have as successful a run in New York as could be wished, although the crucial Playbox has not yet been presented.

The opening sketch relates the escape of a convict through the watch by means of his wit in arousing the fear and the sympathy of the sergeant of the guard. The singer of ballads slipped thankfully away down to the quay, while the sergeant wondered, "Am I as big a fool as I think I am?" Although rather an obvious bit of comedy, it was amusingly acted, particularly by J. M. Kerrigan, the clever convict, who sang his way to freedom. The convict could not have been a hopeless case. Arthur Sinclair gave a competent version of the rather heavy pated sergeant, with good support from J. A. O'Rourke and U. Wright. Though slight, it is pleasant.

#### BIRTHRIGHT.

Tragedy in two acts, by T. C. Murray. Produced by the Irish Players on Nov. 20.

Dan Hagarthy ..... J. A. O'Rourke  
Maura Morrissey ..... Eileen O'Doherty  
Bat Morrissey ..... Sydney J. Morgan  
Shane Morrissey ..... J. M. Kerrigan  
Hugh Morrissey ..... Fred O'Donovan

Birthright, the strongest part of the opening programme, is a depressing sort of tragedy, because it leaves the spectator feeling that he can do nothing to avert such untoward events. Its power lies in the faithfulness of the whole action to plausibility, and in the inevitable clash between the opposing elements of the plot. Maura Morrissey shielded her elder son, Hugh, because he has always been the weaker; while Bat, her husband, openly favored Shane, because he was the farmer. So Bat decided to send Hugh in Shane's place to America, and give the estate to Shane. Caring less for the land than for the loss of his birthright, Hugh taunted Shane, and finally provoked a fight, which ended in Hugh's death at his brother's hands.

An unhappy play, yet undeniably effective, Birth-

right has plenty of gloom and presage of fate, without any morbidity. All the characters are wholesome; their misfortune lay simply in being compelled to live together. This the actors emphasized peculiarly, for their spirit throughout the tragedy seemed far more important than their stage business. Their gravity incited a curious mental state in the listener, where their acting might have failed. This was particularly true of Eileen O'Doherty, who looked like a refined young lady pretending to be an old peasant woman. The four men were more convincing, although none of their delineations surpassed in charm the maternal trait in Maura Morrissey. J. A. O'Rourke as the loquacious neighbor, Sydney J. Morgan as the stubborn old father, J. M. Kerrigan as the practical son, and Fred O'Donovan as the dreamer, played with fidelity and succeeded in at least one unique achievement—obtaining the sympathy of the audience for each character.

#### SPREADING THE NEWS.

A comedy in one act, by Lady Gregory. Produced on Nov. 20 by the Irish Players.

Mrs. Tarpey ..... Eileen O'Doherty  
A Removable Magistrate ..... Fred O'Donovan  
A Policeman ..... Brinsley MacNamara  
James Ryan ..... J. M. Kerrigan  
Mrs. Fallon ..... Sara Allgood  
Bartley Fallon ..... Arthur Sinclair  
Jack Smith ..... Sydney J. Morgan  
Tim Casey ..... U. Wright  
Mrs. Tully ..... Eithne McGee  
Shawn Early ..... J. A. O'Rourke

The concluding number of the bill illustrates the growth of the mustard seed. Bartley Fallon followed Jack Smith to return a pitchfork, and before the two men could meet Bartley had been arrested because hearsay garrulously charged him with murder. Even Jack's return was supposed to be merely an attempt to free Bartley, so the two prisoners were dragged away to the scene of the alleged murder. The cast maintained an excellent level in acting this whimsical foolery, specially good work being contributed by Arthur Sinclair and Sara Allgood.

The Irish Players from this bill do not seem to be anything to riot over. They furnish a good evening's amusement, even though their scenic equipment is both meagre and poor, and that is something that some of our most gorgeously clad attempts are unable to do. The second bill, opening on Nov. 23, consists of The Showing Up of Blanco Posnet, by George Bernard Shaw, and The Well of the Saints, by J. M. Synge.

### WINTER GARDEN—VARIETY.

Spectacular and musical entertainment in two parts. Produced Nov. 20 by the Winter Garden Company.

#### PART I.—VERA VIOLETTA.

Musical entertainment in two scenes. Adapted from the German of Leo Stein by Leonard Lieblich and Harold Attridge.

Manager of Berton's Skating Rink ..... Lew Quinn  
Claude ..... Al. Jolson  
Margot ..... Doris Cameron  
Aristide de St. Cloche ..... Van Rensselaer Wheeler  
Pierre ..... Ernest Hare  
Professor Otto von Gruenberg ..... James B. Carson  
Mlle. Angeliue ..... Kathleen Clifford  
Morris Cohen ..... Barney Bernard  
A. Rounder ..... Billie Taylor  
La Duchesse ..... Florence Douglas  
Madame von Gruenberg "Vera Violetta" ..... Jose Collins  
Paul Volson ..... Melville Ellis  
Madame Adelle de St. Cloche ..... Mlle. Gaby Deslys  
Madame Elise ..... Stella Mayhew  
Andrew Mason ..... Harry Pilcer  
Marquis de Tivoli ..... Clarence Harvey  
Nison ..... Maudie Berker  
Lulu ..... Florence Douglas  
Susanne ..... Jane Lawrence

Vera Violetta showed that it came off intact from the abusive treatment it received at New Haven, and furnished the background for the amusing display of some of America's foremost variety performers. Jose Collins, playing the title part, had a good opportunity in her two songs, "Olga from the Vega" and "Vera Violetta," and revealed a pleasing voice and fair ability as a dancer. The wonderful Gaby, who was the cynosure of all eyes when the Garden reopened two months ago, seems to have settled down as a perfectly at-home artist, and she has acquired enough English to be able to act and sing intelligibly in the language. Her dancing partner, Harry Pilcer, made a distinct hit with the audience, and seems fair to prove as successful at the Garden as Martin Brown is in The Kiss Waltz. Al. Jolson contributed his usual share of fun and scored very definitely in "That Haunting Melody" and "Rum Tum Tiddle." Stella Mayhew was there, not in burnt cork until she helped herself to some of Al. Jolson's toward the end, but quite her robust and jovial self. Jose Collins upheld family traditions by rendering "Ta-ra-ra-um-de-ay." Melville Ellis is not the pianist he was when he first came to this country; his ability for designing musical comedy costumes is not equalled. The girl who led the first row of the chorus in "The Gaby Slide" deserves a tribute. She seems to have it in her to become a Cyclonic One one of these days.

#### PART II.—UNDINE.

Idyl in one scene. Written and composed by Manuel Klein.

The Lord of Rose Hill ..... Edward Cutler  
The Lady of Rose Hill ..... Doris Cameron  
Jacqueminot ..... Dorothy Scherer  
Ursula ..... Maudie Berker  
Atheling ..... Max Welby  
A Court Jester ..... Clarence Harvey  
A Shepherd ..... George Dellett  
Undine ..... Annette Kellermann

The setting of Undine, as first disclosed, was as perfect a reproduction of the wonderful atmosphere of a

Claude Monet landscape as modern scenery and lighting could make it. Undine was pantomimic, and concerned the ailing daughter of Rose Hill, who was restored to health by seeing the water nymph, Undine, dance and swim. Then the gorgeous creature, Annette Kellermann, entered, Venusian as of yore, and danced first alone, then with Max Welby, the muscles of whose brawny arms, being strong as iron bands, supported Annette's flights through the air as if she had been a breath of air. Her dancing is as marvelous as her diving, an exhibition of which she gave amid gasps of wonder.

After Undine, rank Tinney, Belle Baker, and the Kaufmann Troupe repeated what New York has seen them do in the vaudeville houses. A woman in the audience remarked that it was an indication of the tyranny of the theatrical men that there were any number of beautiful women in the Winter Garden stage for the male part of the audience to admire, but not a man to whom a woman would lose her heart. The franchise will undoubtedly correct this injustice to our feminine theatregoers.

### THIRTY-NINTH STREET—THE DRONE.

Comedy in three acts by Guy Bolton and Douglas J. Wood. Produced Nov. 17, by Douglas Wood.

W. D. Hollingsworth ..... Douglas J. Wood  
Jason ..... Harold Howard  
George Mather ..... L. Rogers Lytton  
Mrs. Mather ..... Mrs. Ida Jefferys-Goodfriend  
Marjery Mather ..... Edna Phillips  
Cotton Mather ..... Herbert Yost  
Mrs. Williamson ..... Christine Norman  
Annie ..... Eleanor Hicks  
Caban ..... Harry Dornon

A performance of The Drone was given Friday afternoon at the Thirty-ninth Street Theatre for the benefit of the Bide-a-Wee Home for Friendless Animals. The occasion was largely a social affair and a substantial sum was realized to go toward providing a permanent home for homeless animals of the New York streets.

The story of The Drone relates how Neville Dean Hollingsworth, vice-president of the Northern Railroad, goes to East Shoreham, Conn., in the disguise of plain Neville Dean, in order to get inside information in regard to land which his company is endeavoring to purchase. He meets Marjery Mather, daughter of the man who is trying to defeat the road on a business deal. The father is forced to ask Dean for money in which to effect his project, and the young man lends him a large sum. After this he becomes engaged to Marjery, but discovers Mather in unfair play toward the railroad and reduces him to poverty by taking the lease on all the property himself. His real identity is disclosed by a visitor, a Mrs. Williamson, who has known him in a more or less shady past. From then on the action of the play is concerned with the machinations of the family to avoid being ejected, and the struggle of the daughter between her real love for Hollingsworth and her contempt for the ill-concealed use her father is making of her to renegeate him in business. Finally love rules, and the play ends happily.

There was an elevating air of fineness about The Drone, due partly to its almost flawless interpretation and then to its own delicacy. Mr. Wood, who in a curtain speech graciously accorded main credit to his collaborator, gave a pleasing performance in the title-role. Herbert Yost, with almost no opportunities, showed his usual mastery of the art of acting comedy. Christine Norman was supreme as the heartless society friend. The others in the cast contributed to a performance of great ease and finish. On the whole, The Drone is worth seeing when the audience and critics are not drawn by charity.

### ANNIE YEAMANS SEVENTY-SIX.

Annie Yeamans celebrated her seventy-sixth birthday on the stage at Poli's Theatre, Hartford, Conn., last Sunday. A bouquet of seventy-six roses was presented to her, also a cake with seventy-six candles; it was marked "The Grand Old Lady." Many old-timers were among the party.

#### CUES.

Hamilton Revelle has been engaged by Harrison Grey Fleke for the role of the Wasir Mansur in Kismet.

Raymond Hitchcock was the guest of honor at a meeting of the New York Theatre Club at the Hotel Astor yesterday afternoon. Mr. Hitchcock spoke on "My Impressions of the French Drama."

F. F. Proctor has completed negotiations with H. Vedder McGee, of Schenectady, for the lease of the new theatre Mr. Vedder is building in the Arcade that will connect State and Liberty streets in that city. Mr. Proctor will use the house for vaudeville.

William H. Crane made his first appearance in Itica Monday night in his new comedy by Martha Norton, called The Senator Keeps House. The play, which is a comedy of the sort that seems best to suit Mr. Crane was well received by a large audience. He is supported by Mabel Bert, Lorraine Frost, Harry Harwood, Jack Devereaux, Theodore Marston, L. E. Woodthorpe, William W. Jefferson, Esther Lyon, Mary Leslie Mayo, and Marion Kerby.

A petition for the probate of the will of Jameson Lee Finney, an American actor, who lost his life in the Carlton Hotel fire in London, on Aug. 9, was filed on Monday. The petition stated that Finney left no realty in New York State and only \$1,000 personalty. According to the petition the estate is divided equally between his wife, Emily Jex Finney, whose address is given as the Hotel Plaza, and Ada Dwyer Russell, of 161 Madison Avenue.



## PERSONAL

**CALVERT.**—Louis Calvert, whose Albert Thompsett and James Mortimer at the New Theatre last year may be counted among the great exhibitions of his-trionism seen on the American stage in recent years, is at present playing Mercutio in the Nielson-Terry production of Romeo and Juliet at the New Theatre in London. Mr. Calvert's ability as a director is unique; it is rather of an inspiring of the actors under him, with the inner spirit of the subject in hand, and leaving them to express it according to their individual method, than a directing them to do this and do that. Mr. Calvert's Falstaff in The Merry Wives of Windsor was not a success with the critics, who seemed to expect the same Falstaff as appears in the Henry IV's. The critics, as often, were wrong; the absurd peevish Falstaff in The Merry Wives is quite different from the unique creature who convivialized with Prince Hal. Mr. Calvert's one desire for great wealth was to put on Henry IV himself, to show New York that he was right.

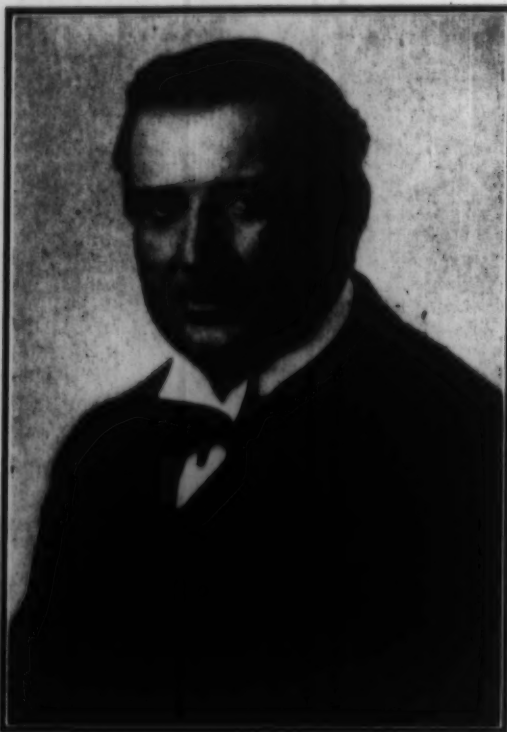
**TRUAX.**—Sarah Truax, well remembered as the star in The Spider's Web four years ago, returned to the stage Nov. 6, when she appeared in The Outsiders, the new Charles Klein play produced in Chicago. Whether New York will see Miss Truax this year is uncertain, as the play has gone abroad with Mr. Klein who is going to revise it. Miss Truax's home has been in Minneapolis since her marriage and retirement, and her absence from the stage has not been complete, as she appeared during the Summer stock engagement of James Neill in St. Paul, in 1910 for one week, enacting the role of Mrs. Erynne in Lady Windermere's Fan. Miss Truax has been one of the strongest of America's emotional actresses.

**JOHN.**—Alice John, the charming Welsh actress recently seen at the Lyceum in Thy Neighbor's Wife, in which she made a decided impression and acted with delightful comedy spirit, returned to the cast of The Seven Sisters at Teller's Broadway Theatre, Brooklyn, on Monday night. She will play Katinka, the eldest sister, the role which she originated in New York City.

**CRAWFORD.**—Edna Archer Crawford is now a prominent member of the Edwards stock company at Wilmington, Del. Miss Crawford in recent seasons has played a number of good engagements in parts which demanded her varied activities as an actress. In 1908 she was featured in The Lion and the Mouse; in 1909 she played the part of Miss Filkins in The Turning Point; and during 1910-1911 she appeared as the erring wife in The Thief, in Summer stock, and in Driftwood. In stock work Miss Crawford has won unusual note as Nora in A Doll's House (Minneapolis); as Juliet in Romeo and Juliet (Scranton); and various other roles that fall to the lot of a leading actress in this busy field of the profession. Miss Crawford's appearance, as will be seen from her portrait on the first page of THE MIRROR this week, is as engaging as her talent is pronounced.

**DALE.**—Gipsy Dale, who is a pupil of the younger Marchesi in London, was the first actress to speak a line on the stage of the new Hartman Theatre, Columbus, O., opened Nov. 12. Miss Dale, who plays the part of Serpolette in The Pink Lady, is only twenty years of age, but has already toured in Africa, England and Australia.

**HAROLD.**—Orville Harold has scored a tremendous success at Oscar Hammerstein's new Opera House in London. The role of Arnold in Rossini's William Tell, which it is said Caruso declined to sing in New York because of its great difficulty, furnished Harold the opportunity of his life time, and he met it triumphantly. His career began seven years ago, when



Senge, N. Y.

LOUIS CALVERT

he was driving a delivery wagon on the streets of the little Indiana town of Muncie. He began singing in cheap vaudeville halls there, about three years ago, and the distinguished contralto, Madame Schumann-Heink overheard him one afternoon. She was so enthusiastic that he became convinced that his voice was worth cultivating, and he forthwith began to study. He finally appeared at Hammerstein's Victoria in New York in a sketch in October, 1909, and through Arthur Hammerstein, was sent to his father, the great impresario. From that day Oscar Hammerstein and Oscar Saenger united in creating a future for the young man, who was then, only twenty-five. He sang in January at the Manhattan Opera House, first Canio in L'Pagliacci, and later, the Duke in Rigoletto. A concert tour with Tetramini followed, and then came the most arduous period of work with Mr. Saenger. Ten roles were mastered in a Summer spent with his teacher in Camden, Me., and last year he sang in Naughty Marietta. His success in London points to one thing, that it is no longer necessary for Americans to study abroad to become great in the field of musical art.

## WORK SUSPENDED.

Active work on the new theatre behind the Hotel Astor has been discontinued temporarily. The plans, so far as announced, have not been definitely agreed upon.

## AN EXPERT STAGE VOLUME.

THE FOOTLIGHTS FORN AND APT, by Channing Pollock. Published by Richard G. Badger, The Gorham Press, Boston, 1911.

Into one volume, Channing Pollock has collected the articles that appeared separately in Collier's Weekly, The Saturday Evening Post, The Associated Sunday Magazine, The Smart Set, Munsey's Magazine, Ainslee's Magazine, Smith's Magazine, and The Green Book Album. They are written in Mr. Pollock's sprightly style, with a keen sense for the humorous, sometimes exaggerated in details, and always frank, although considerate. When Mr. Pollock chooses to speak seriously, he wields the cudgels with no gentle stroke, and melodrama of the sort- ing kind that used to edify the Bowery, gasps in ex- piring anguish when Mr. Pollock gets through with it. Readers will obtain a pretty accurate idea of the topography of the theatrical Bohemia, and will know the offices, the managers, the authors, and even the critics by name. Only one thing further remains for the alien to learn—the personnel of the first night audience. Mr. Pollock even gives away the secrets of the unblushing press agent in a chapter of inci- dents from his own career, which should destroy faith in mankind. Of all experts in writing history as it might have been, the efficient press agent knows no rival. The embryonic actor and the would-be author may both find food for cogitation in Mr. Pollock's diagnosis of their maladies, for in spite of the frothy comedy on top, the cup contains a draught of sound common sense. Vaudeville and stock furnish texts for two amusing but illuminative discourses, and in the preface Mr. Pollock speaks with feeling about his own qualifications as an author. The book has the further advantage of illustrations by Warren Rock- well, which are quite in the spirit of the writing.

## REFLECTIONS.

Raymond Duncan and his wife, Penelope Duncan, sailed recently for Paris, where they will appear in Greek plays at the invitation of the French govern- ment.

Victorien Sardou is said to have left a play which has never been acted. The first production will be an English version and the title will be Who Did It?

Tom Karl, the eminent tenor, who has been heard on the operatic stage for more years than many music loving people can remember and who has made tours with the most famous opera companies of the world and has retired to private life, is now a member of the faculty of the Conservatory of Music, Rochester, N. Y. During his career on the stage, he has studied and sung more than 150 operas.

A divorce has been granted in London to George Foster, who staged the Shakespearean ball at the coronation last Spring, from his wife, formerly Miss Fairfax, an American.

The Chamber of Commerce in Astoria, Ore., has ap- pointed a committee to pay \$25,000 for a play by Mabel Ferris, of Los Angeles, called The Bridge of the Gods.

Giovanni Zenatello, tenor, and Maria Gay, prima donna, arrived last week on the George Washington. They were married in Europe during the Summer, and will open in Samson and Delilah in Boston.

Rita Jolivet, Mr. and Mrs. Leeman and George Ralph, all of whom are to be in Kismet, arrived Sunday from England on the Philadelphia.

Edward Mackay, leading man with the Southern Theatre Stock company in Columbus, O., is son of the veteran F. F. Mackay, and has a wide experience in theatrical work.

## THE STAGE BIRTHDAY CALENDAR

## November 22.

ETHEL LEVY, who after absence abroad, reappeared at the Polite Bergere last Spring, since when she has returned to the other side, singing in the music halls of London and Paris.

MELBOURNE MACDOWELL, who will never be forgotten for his work in the Sardou dramas, and who lately ap-

peared on tour with Aphie James in Judy O'Hara.

JULIA HALPH, now giving a capital performance with Helen Ware in The Price.

NOVA MANNING, who made her American debut last season in The Arcadians and is now playing with Donald Brian in The Siren.

STANLEY FISKE, who writes ably upon dramatic topics in the columns of The Sports of the Times.

## November 23.

EDITH WYNNE MATTHISON, who is now starring in The Piper.

WILLIAM RAYMOND, formerly with the New Theatre company, now playing Michael-the-Sword-Eater in The Piper.

## November 24.

LETTA JEWEL, who appeared early this season in The Affair in the Barracks, now supporting James K. Hack- ett in A Grain of Dust.

OSWALD YORKE, late with the New Theatre company, and who has played leading parts with Annie Russell in a number of years.

GEORGE FAUCHEROT, now in The Kiss Waits at the Casino.

JOHN RAINFOLDS, who is doing excellent work as Fred- erick in The Return of Peter Grimm, with David War- ren.

WILLIAM C. SCHROED, pleasantly recalled for his danc-

ing and fun-making ability in sundry Ziegfeld and Klaw and Erlanger productions.

MAY GALTIER, who has played many parts under the di- rection of Charles Frohman.

MAX DEARLY, the French music hall artist, creator of the Apache dance, and who may be persuaded to visit America one of these days.

DWIGHT DANA, for a long time associated with Viola Allen in the cast of The White Sister.

LILLI LEHMANN, the golden-voiced German grand opera prima donna.

## November 25.

LEAH WINSLOW, well-known stock leading woman, at present popular with the patrons of the Crescent Thea- tre, Brooklyn.

LOUIS CALVERT, formerly prominently associated with the New Theatre company and now playing Mercutio in Romeo and Juliet with Miss Nielson-Terry in London.

ADA BOSHELL, now in her second season in the role of an Old Hen in Clancielier, in support of Maude Adams.

HARRY KELLY, who cannot escape from His Honor the Mayor, in which he is again starring this season.

LILLIAN SPENCER, who this season returned to her first love, comic opera, appearing with Fritz Scheff in The Duchess.

JOSEPH E. HOWARD, the well-known actor and com- poser, now in vaudeville.

VIOLET LLOYD, who will never be forgotten here for her work as Molly Seamore in the original production of The Geisha.

G. W. ANSON, excellent English character actor, seen here last season with Billie Burke in Susanne.

## November 26.

JANET PRINCE, the diminutive comedienne, recalled in The Maid and the Mummy, His Honor the Mayor, and School Days.

HARRY McDONOUGH, Jr., who is rapidly proving him- self "a chip of the old block," now playing in The Kiss Waits at the Casino, and upon several occasions has most ably stepped into Charles Bigelow's shoes.

LOUIS R. GRISWOLD, the character actor, generally to be

found with either a Klaw and Erlanger or Cohan and Harris attraction.

## November 27.

SANDOL MILLIKEN, who used to play ingenue roles so charmingly, but who left the stage in 1904, when she married Carlos French Stoddard, a non-professional.

EUGENE WALTER, author of Paid in Full, The Eastest Way, Just a Wife, and whose latest success is a drama- tization of "The Trail of the Lonesome Pine," which Klaw and Erlanger produced this season.

JOSEPH W. HANBURY, who has been identified with comic opera and musical comedy for a good many years, in the triple capacity of actor, author and producer, this season appearing with Lulu Glaser in Miss Dudleack.

CHARLOTTE IVES, remembered in The Witching Hour and The Turning Point, and seen for the past two seasons with John Mason in As a Man Thinks.

ARTHUR BUCHANAN, now in his fourth consecutive season with the Crescent Stock, Brooklyn.

HARRY DODD, unfortunately in the cast of Modern Marriage, which lasted a fortnight at the Bijou Thea- tre the forepart of this season.

## November 28.

DAVID WARFIELD, whose phenomenal success as a Belasco star still continues, now in his eleventh year under that manager's direction, his present vehicle being The Return of Peter Grimm.

LOU RIPLEY, who did immensely clever work for two seasons as Annie Stark in Is Matrimony a Failure?

KELLEY CHAMBERS, author of Abigail, A Case of Frenzied Finance, and An American Widow, his latest play being Betsey, in which Grace La Rue is now star- ring.

REGINALD CARRINGTON, for a long time seen in The Lion and the Mouse and also a member of Grace George's company for several seasons.

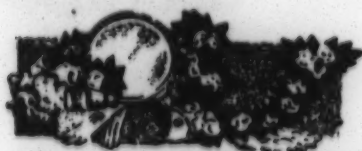


EDITH W. MATTHISON

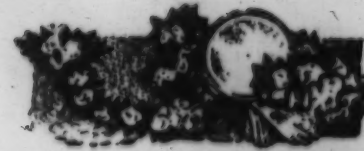


WILLIAM RAYMOND





# REFLECTIONS



HELEN T. CLARKE

Mrs. Helen T. Clarke has acknowledged ability and is an exceptionally quick study in character work. She has made special hits as Corney Carlyle, Mrs. Rowland in A True Kentuckian, Sarah in Molly Bawn, etc., but makes good likewise in many other roles. At her pleasant home near Bensonhurst she is glad to welcome her professional friends in the intervals of road work.

Arrangements are in progress between Liebler and Company, owners of The Garden of Allah, and Gaston Mayer, the French manager, looking to the presentation in Paris of the Century Theatre spectacle in the Autumn of next year. Madame Simone will play the part of Domini Enliden.

Several hundred members of the Federation of Women's Clubs, now in session in New York, attended the matinee performance at the Hippodrome last Thursday. The party was arranged for by Mrs. Augusta Raymond Kidder.

Monica Dalley gave a piano recital at the Carnegie Lyceum last Friday evening, under management of Loudon Charlton. A varied programme was brilliantly rendered to the delight of a large audience.

Otis Skinner and company began rehearsals of Kismet, which is to be presented by Klaw and Erlanger and Harrison Grey Fiske, on the New Amsterdam Theatre roof Monday morning.

Ben Greet gave the second of his series of lectures on Shakespearean plays at the West Side Young Men's Christian Association last Wednesday night. The play discussed was Two Gentlemen of Verona.

A daughter was born Nov. 10 to Mr. and Mrs. Joseph M. Klaw at their home in New Rochelle. Joseph Klaw is son to Marc Klaw.

Morris Gest, one of the managers of the Gertrude Hoffmann tour in Russian ballets, went to Kansas City last week to confer with Miss Hoffmann in regard to a mid-Winter carnival of dancing, which he hopes to present at the Manhattan Opera House.

Reginald De Koven's new opera, The Wedding Trip, book by Fred de Gressac, had its first performance at the Hyperion Theatre, New Haven, Monday evening, under the management of the Shuberts. The cast includes Dorothy Jardon, Christine Neilson, J. J. McCloskey, Charles Angelo, Arthur Cunningham, Edward Martindale, Joseph Phillips, George Madison, Gwen Dubary, and Perle Barti.

The annual memorial service of New York Lodge, No. 1, Theatrical Mechanical Association, was held at the New Masonic Temple, 46 West Twenty-fourth Street, New York city, on Sunday, Nov. 19, 1911, at 2 P.M. Robert Wilson delivered the memorial oration, and there was appropriate music. The committee in charge was as follows: H. A. Greene, Phil Kelly, C. C. Shay, past president; J. E. Etkins, treasurer; H. J. O'Mallon, trustee.

The children of the Masonic Home in Utica, N. Y., will attend the performance at the Hippodrome on Friday evening, Nov. 24. They will occupy boxes as guests of the directors of the home.

A divorce was granted to Mrs. Louise Tarkington from Booth Tarkington in Indianapolis last Monday.

Jane Mether Schwars applied to Supreme Court Justice Bischoff recently for permission to assume the name of Jane Laurel.

She said she had used the name on the stage for several years. Justice Bischoff signed an order changing her name.

Tim Murphy has canceled his Pacific Coast tour to turn East and appear in New York in January. Mr. Murphy will go no farther west than Denver. His performance of The New Code continued its favor of last season, and he has quite the most pronounced success of his career in the recently produced The Poor Rich. It is said.

Viola Allen and her entire company attended Monday evening's performance of The Garden of Allah at the Century Theatre.

The Pendleton Sisters appeared last week on the all-star bill at the Bronx Theatre. This is their first appearance in New York; they come from the West, where they are great favorites.

Florence Stanley, of The Sweetest Girl in Paris company, has been seriously ill in Portland, Ore.

The Russian Symphony Orchestra, under Modest Altschuler, began a series of five Sunday afternoon concerts at Carnegie Hall last Sunday, the other events to be on Dec. 3, Jan. 28, Feb. 11 and March 3. On Sunday evening Arthur Friedheim was the piano soloist, and a Tchaikowsky programme was rendered with all the finesse of this organization. R. C. Heck has the events in charge.

The Man on the Case company, while playing Waxahatchi, Tex., had a close call from burning to death in a hotel fire on the night of Nov. 11. The fire broke out in the Rogers Hotel at 3.45 A.M. Sunday, where several members of the company were staying. Dora Hastings (Mrs. Harry P. Brown) discovered the blaze and aroused the guests. She and her husband found the stairs cut off by fire. By the aid of a plank they made their escape to the roof of an adjoining building. The losses by the company amount to several hundred dollars. A local physician attended those who received serious burns. The Lochart Sisters, who were playing a vaudeville date, escaped with heavy losses. The company proceeded on their way at 9.30 A.M. to their Monday's town. The fire almost destroyed the town of Waxahatchi.

The Variety Theatre at Santiago, Chile, was destroyed Nov. 13 by a fire caused by defective insulation of electric light wires. Fortunately the flames broke out before the house had been filled for the evening performance.

H. H. Sothern last week presented to the Dramatic Museum of Columbia University several valuable theatrical souvenirs. In the collection are David Garrick's walking stick, a pair of his shoe buckles, once the property of H. H. Sothern's father; also Edmund Kean's sword, that he wore as Macbeth, Edwin Forrest's brooch which that actor wore in Hamlet, Edwin Booth's King Lear wig; Liston's snuffbox, and the elder Sothern's Dundreary whiskers. Mr. Sothern has also presented to this Dramatic Museum several of the original scene models designed for the production of his Shakespearean plays.

Anna Day, under the management of William K. Sparks, began her regular season in When Knighthood Was in Flower recently. Miss Day's tour embraces the principal cities of the middle West, the Coast, and the South. The company's roster is as follows: William K. Sparks, manager; J. F. Forbes, business manager; H. L. Middleton, master mechanic; Lee Murkin, master of transportation; Janette Middleton, wardrobe; Robert Sherwood, stage manager; Anna Day, Dorothy Williams, Rosemary Scully, Marion Bradbury, Virginia Cardale, Mabel Garner, Mrs. George C. Williams, Reed M. Clark, George S. Mattson, Harry Knapp, Joseph A. Richmond, Milton Bromley, Robert Sherwood, J. E. Blader, George Wendell, Eugene Bryant, Harry Hammond, Walter Coulter, Edward Sampson, John B. Phelps, Arthur Madden, Ted B. Miller, and Wallace G. Willard.

Amy Lasser, who last year originated the part of Mrs. Colton, the young bride, in James Forbes' comedy, The Commuters, was warmly welcomed on the Pacific Coast as Carrie, the waitress from Childs, in the same play this season.

Fred Santley has joined the Little Miss Fix-It company on tour.

Marshall P. Wilder is arranging for December a tour as far West as Denver, that has unique features. Beginning in New York, he will fill forty-two engagements at private homes in twelve different cities, the most of them by auto route, each host being a member of the American Club, which was organized last Spring in London during the coronation festivities.

The Emanuel Baptist Church, on the west side of Suffolk Street, between Grand and Broome streets, has been sold to Samuel Agid, who will erect on the site a theatre devoted to Jewish drama and vaudeville. The property is 75 by 100 feet in size and was held at about \$90,000.

The first assemblage of the Salon established by Leo Tecktonius was held at Delmonico's Sunday evening, Nov. 12. The guests of the evening included Mrs. Curtis Burnley, Marguerite Sylva, Madame Gina Caparelli, Madame Irma Wright-Hines, M. Jose Erard, Signor Adriana Ariana, Demetrius Doulis, the Misses Isaac, Beverly Higgins, Carlotta Neilson, Cav. Francesco Pinocchio, M. Boyer, and Hereward Carington. Mr. Tecktonius performed several of his own compositions on the piano.

## AMATEUR NOTES

The Montauk Dramatic Stock company, under the direction of D. H. Schryver, made its second presentation for the season of 1911-1912 on Friday evening, Nov. 10, at Schwan Hall, Brooklyn. The play presented was the three-act play, Hope of the Family. The performance was coached and staged by Professor Avon O. Dunham, and was acted in a manner that was creditable to the members in the cast. Among the principal players in the evening was that of Alfred P. Burr, who as Delley Duckworth, a scheming attorney and cunning old lover, especially in his amour with the adventures, Lelina Harbinger (Miss G. G. Carpenter) left nothing to be desired in the portrayal of wily character. Mrs. Loblet (Mrs. Ford), Miss Harbinger's mother, was a bit of character acting and make-up that would do credit to old professionals. Joseph Wedd (Leo L. Cook), the erstwhile omnibus boy and now found heir, by his frequent ducking, kept the audience in tears of laughter with his antics and speeches and assumption of good breeding. William G. Keil, Arnold Baird, Charles Emmitt, J. N. Simpson, Fred Cunningham, and Jean Mann were all clever in their parts. The Lawrence, Mrs. V. Booth, Edna M. Bloomfield, and Albert O. Lantry, played in minor roles. Evelyn I. Robinson as Penny, in the rendering of her lines and her appealing face in singing a love song which finished the play, won a distinct success. Dancing followed. The business manager was J. B. Mascotta.

For the benefit of the Union Settlement, New York, Friday and Saturday is announced for Dec. 8 and 9. In the cast are Carol Murray, Eleanor Lockwood, Susan Colgate, Isabel Toots, Dorothy Perkins, and Gertrude Pardee.

The Emmanuel Club, founded for philanthropic purposes at Radcliffe College, presented Roy O'Carroll, by Beniah Marie Dix and Evelyn A. Underland, on Nov. 10. In the cast were Mary Smith, Gladys Clark, Edith Kellogg, Margaret Withington, Ella Munsterberg, Jessie MacDonald, Fannie Phillips, Catherine Huntington, Constance Perry, Caroline Bailey, Louise Burleigh, Helen Noyes, Dorothy Sands.

Harvard Juniors give their class day, Dec. 18, will present The Card House, a comic opera with words by Joan Sperling and Edith Greenblatt, and music by Imogene Ireland. In the cast are Dorothy Cheesman, Harriet Goldman, Harriet Selbert, Marietta Gies, Joan Sperling, Jean Savann, Fidelity Lockwood, Edith Halfpenny, Hans Martin, Lillian Waring, Rita Fox, Pauline Gans, Viola Turck, Naomi Harris, Edith Rosenblatt, Hella Berrays, Edith London, Esther Burrows.

connected with Law Field's Hanky Panky company in Chicago, was unanimously elected president, to succeed the late Harry J. Parry, whose loss to the society is still felt by its members. Myrtle Young was elected vice-president, and A. V. East, secretary and treasurer.

The Philadelphia Society of Vassar College gave Dean Brunnet on Nov. 13. In the cast were Sydney Thompson, E. P. Thompson, E. P. Fattman, E. Page, H. Winter, E. Hill, M. Strong, E. James, D. Southard, F. Brown, M. Clark, E. Wilson, M. B. French, G. L. French, Gabrielle Millet, Harriet Bradley, Faylla Brown, and Helen French.

With fine scenic and light effects the De Koven-Mollenhauer Dramatic Society presented Walter McCrory's comedy-drama, Pals, on Tuesday evening, Nov. 14, at the French Gallery, Brooklyn. N. Y., under the direction of Dr. Anson M. Cominsky. The curtain rose on the first scene, disclosing an interior set of "Spikes" Shelly's cabin in Texas. The prairie scene in the second act was most artistic in details. Vivian Bradstreet's conception of the actor's character was very commendable for a first appearance. Margie Kline was also admirably interpreted by Olga Quinn. Eleanor Hathaway did some clever character work in the difficult role of Old Mrs. Wagon. Spikes Shelly and Jim Brown were well portrayed by Joseph E. Goodrich and Jonathan Erringer. Others in the cast were Milton McKenna, Duncan Palmer, Harry Chalmers, Courtland V. Bishop, Clarence H. Holtrides, and Edith E. Moulton, Annabelle E. Carruthers, Edna Verplank, and M. M. McCoskille.

Since organizing the Monarch Dramatic Club of Brooklyn has produced the following plays: By the Enemy's Hands, Between Two Fires, Oak Farm, and The Deacon. On Oct. 17 they held at the Orpheum a theatre party which proved to be a success. To commemorate their first anniversary the Monarchs will give a private dance at the Republican Club House on Nov. 23. Among the members are Harry Miller, Frank Murray, Oswald Nipe, Frank Froelich, Walter Kienburg, and W. W. Schwartz. Secretary, Jonathan Erringer. Others in the cast were William Kline, and Florence Holtrides. Gertrude Brattmeyer, Jeanette Harris, Ella Innes, Alice and Laura Holtrides, Grace Savold, and Gladys Moore.



Fred C. House

This Mirror presents herewith a later portrait of Fred C. House, whose recent advances in the profession have been most gratifying to himself and his friends. While young, his experience has been most varied. Although he is liked best in such parts as Tom Wile's Senator in The Congressman from Mississippi and William Collier's part in The Patriot, his convincing performances in Schram in Leah Kline and Viceroy Maximilian De Maigney in The Lily, prove him to be an actor of variety, personality and technique.

Owing to outside interests, notably the tour of Fiske O'Hara, who is under his management for a term of years, Robert H. Irwin, manager of the Fifth Avenue Theatre, has resigned the management of that house in order to devote his entire time to his star. Mr. Irwin is planning to mail out a number of productions next season.

Last week H. H. Sothern, quoted by James F. Wenman, located the Shakespearean mulberry tree planted in Central Park in 1880. The slip from Shakespeare's tree in England was received from Charles Kean, the novelist, and planted in the park, between the Obelisk and the Hamilton statue.

Konstantine Meyer, a member of the Russian Imperial Ballets Orchestra, and his companion, M. Borisev, also a member of the orchestra, are isolated in the city hospital in York, Pa. Meyer suffering with a severe case of smallpox, Borisev under observation.

A meeting of the Actors' Fund of America will be held at the Lyceum on Tuesday, Dec. 12, at two o'clock.

Luina Tetraglin arrived last week on the America. Ivan Caryl, composer of The Pink Lady, was on the same boat.

A testimonial was given to Fred H. Knowles, former secretary of the New York Giants, at Wallack's Theatre, Nov. 12. The subscriptions amounted to nearly \$3,000. Many theatrical and baseball people were present.

William A. Brady has returned from French Lick Springs and at once will prepare to produce a new drama by a prominent American dramatist. Neither title nor author's name is divulged.

Mrs. Charles A. Murray was recently compelled to leave Joe Weber's Southern company of Alma, where she was successfully operated on for appendicitis at the St. Luke's Hospital. She will rejoin the company Christmas week at Kansas City.

William Bartlett Reynolds, for the past two seasons business manager on tour with Kriss Beller, left town shortly after Mr. Beller's funeral to pave the way for Madame Nasimova's tour in the interests of Charles Frohman.

Eddie Foy lost in a billiard match with Johnny King in Kansas City the other day by a score of 155 to 143.

Mande Fealey has now completely recovered from her recent operation, and is playing in The Boss on the road.

Norman Hackett has been receiving very flattering press notices everywhere he has played in Satin Sanderson. His route takes him to Louisville and St. Louis before coming East.







## METROPOLITAN OPERA PLANS.

The Metropolitan Opera company will produce during the present season the new opera *Mona*, the work of two Americans, the composer being Professor Horatio Parker, of Yale University, and the librettist Bryan Hooker. *Mona* was awarded the prize in the national opera contest, organized by the Metropolitan Opera company three years ago.

Among the other new operas which will be performed, the management believes that special mention should be made of Boris Godunov, by the Russian composer, Moussorgsky.

The management also announce the American premiere of *Le Donne Curiose*, by Ermanno Wolf-Ferrari, who has accepted its invitation to be present on that occasion.

The season will include some performances of Parsifal and a complete cycle of The Ring. Furthermore, there will be a series of special matinee performances of operas of the classic repertory, as well as of the novelties and other operas in popular demand.

The management states that it will continue to have the services of Maestri Arturo Toscanini and Alfred Herts as conductors, in addition to whom it has engaged Maestri Giuseppe Sturani, Josef Pasternack and a number of assistant conductors. The successes obtained in the last two seasons by the Russian dancers have induced the management to engage for some weeks during December and January the services of the Russian ballet company of Max Rabinoof. The troupe will comprise forty-two Russian dancers, among whom may be mentioned Katarina Goltzer, Julia Sedowa, Lydia Lopoukova, and Vera Korall, and Mikhail Mordkin, who, besides being premier danseur classique, will also assume the functions of maitre de ballet of the troupe, and Alexander Volinine, of Moscow, also premier danseur classique. Their repertory will contain several novelties. Their appearances will be so arranged as to take place on evenings when operas of short duration are performed.

The singers engaged are the following:

Soprani: Madames Bella Alten, Anna Cass, Emma Destina, Gertrude Farrar, Rita Fornia, Olive Fremstad, Johanna Gadski, Alma Gines, Carmen Bella, Berta Morena, Alice Nelson, Ida Orser, Bernice de Pasquall, Marie Rapinod, Lorena Sparks, Luisa Trazzini, and Rosina Van Dyck.

Messa-Soprani and Contralti: Madames Marietta Aldrich, Emma Bernizaga, Maria Giacomini, Louise Homer, Helen Mapleson, Jeanne Manoury, Marie Matfield, Marguerite Matheson, Theresa O'Grady, Lilla Scellings, Henrietta Wakefield, and Florence Wickham.

Tenori: Messrs. Pietro Audisio, Amelio Bada, Amadeo Bassi, Julius Bayer, Carl Bergman, Mario Caruso, Charles Dalmores, Heinrich Henkel, Hermann Jadowick, Carl Josa, John McCormack, Riccardo Martin, Lambert Miroglio, Luigi Ramella, Albert Reiss, Leo Slesak, Dimitri Smirnov, and Giovanni Benatello.

Baritoni: Messrs. Pasquale Amato, Bernard Beugnot, Giuseppe Campanari, Dinah Gilly, Otto Goritz, William Hinchaw, Eduardo Mielman, Antonio Scotti, Maurice Renaud, Vincenzo Zambelli, Clarence Whitehill, and Herman Weil.

Bassi: Messrs. Paolo Ananias, Georges Bourgeois, Adamo Didur, Putnam Griswold, Edward Lawton, Antonio Pini-Cori, Marcel Reiner, Giulio Rossi, Leon Rothler, Basil Stuyvesant, Andrea de Scudoris, and Herbert Witherspoon.

## ANTI-VIVISECTION BENEFIT.

A performance will be given on the afternoon of Dec. 7 at Wallack's Theatre, under the auspices of the New York Anti-Vivisection Society. Among the patrons and patronesses are Mr. and Mrs. Benjamin Nicolli, Mr. and Mrs. Marshall Orme Wilson, Mr. and Mrs. Robert H. McCurdy, Mr. and Mrs. Deming Duer, Mr. and Mrs. Charles Healy Ditson, Mrs. William Martin Abernethy, Mrs. James Muhlenberg Bailey, Mr. and Mrs. Howard A. Colby, Mrs. Henry Mills Day, Elsie de Wolfe, Mr. and Mrs. Billings J. Learned, Mrs. Katherine Newbold, Mrs. J. H. Satterlee, Mrs. A. F. Schermerhorn, Ormond G. Smith, Mrs. Alexander Stevens, Mrs. John Jay White, Jr., Baroness Zginitzki, and Natalie de Castro. Many professional people, prominent in current New York theatricals, are on the long bill. George Arliss, in explaining the purpose of the benefit, says that they are working for the restriction, not for the abolition, of vivisection.

## DINNER TO SAM HARRIS.

Sam Harris, of Cohan and Harris, was given a dinner by the the Friars Club at the Hotel Astor Sunday evening. John Ramsey, Reinhold Wolf, Marc Klaw, John Drew, Daniel Frohman, Charles Burnham, Augustus Thomas, Lewis Wallis, A. E. Smith, and George M. Cohan were among the three hundred at the banquet. The entertainment was furnished by Emma Carus, Nora Bayes, and Jack Norworth. Raymond Hitchcock, Fred Zimmerman, Bert Fehelman, Sydney Jarvis, Josephine Whittell, Clifton Crawford, Al Johnson and Jean Schwartz, and Harry Clark and Gertrude Vanderbilt.

## NEW LOEW THEATRE.

Marcus Loew's new vaudeville house at Thirtieth Street and Sixth Avenue was opened Saturday night with a great display of bunting and a band. The Greeley Square Theatre it is called, and it has cost something more than \$1,000,000, and is one of the largest playhouses in the city. It has two balconies and will seat 2,800 persons. Only five local houses exceed it in seating capacity. The orchestra holds 1,020, and the remaining 1,240 seats are in the balconies. Behind the orchestra floor there is a sixteen-foot promenade. Smoking is allowed in the boxes.

## THE GREAT RAYMOND IN ITALY.

W. W. Sanders, representing the Great Raymond, writes from Rome, Italy:

Dzan Mission.—At the conclusion of our engagement at Palma, Island of Mallorca—referred to in my last—we returned to Barcelona for another two weeks to capacity business. Here Mr. Raymond received the decoration of the Red Cross in recognition of the help he has given the society on many occasions.

At Barcelona we said "adieu" to Spain, going to Turin, Italy. Because of guaranteeing restrictions upon steamers, we went by rail, choosing the picturesque coast route, following the shores of the Mediterranean so closely that the sea, with its charming coast cities, is in sight most of the time during the entire journey.

This route took us through the interesting Spanish cities Girona, Palamos, Rosas, and Cerebros; French cities: Port Vendre, Perpignan, Narbonne, Olette, Marseilles, Cannes and Nice, the Principality of Monaco (Monte Carlo) and the beautiful Italian city, San Remo. At Genova, Italy, a few miles west of Genoa, we left the sea coast, going north to Turin. We had chosen Turin as our starting point in Italy, because of the Exposition, which was supposed to be "in full blast."

Fortunately for us, there were enough people in town to provide good houses and make our engagement profitable, but the puny business done by the Exposition was most pathetic. Rumors of cholera—well founded—kept tourists from Italy. During our stay in Turin the cholera broke out very bad. However, we were not charged with being in any way responsible for this increase. The Turin Exposition, considered from an artistic standpoint, must go down in history as a pronounced success. In this connection I wish to make exception of certain caricatured caricatures of the most celebrated characters in the history of our great nation. From Washington to Roosevelt, no one of these great men would care to see himself as others see him in this collection of figures of caricatures. Aside from the one exhibit of California fruits, there is nothing in the American display to pay one for the time required to walk through the building. I will say—without fear of contradiction by anyone who has seen the exposition—that our great country has made a very "sorry showing" here. In only one department have we "distanced" all competitors. This is the bug department. There are "big bugs" and "little bugs"—bugs of all shapes and colors—all in all the most disgraceful looking bunch of marauders ever brought together—and with the bugs are their "criminal records"—showing just how quickly and thoroughly a few of them can bring destruction to the crops of the unhappy agriculturist. This appalling display must surely bring about a sudden increase in the migration of our citizens to other countries.

Because of the prevalence of cholera we are declining many good offers of time in Italy. Just before leaving Turin Mr. Raymond gave a free matinee for the poor children of the city. No charge of admission was made—the badge of poverty being the only entrance ticket. I need not add that "the house was crowded." Hundreds of the poor kiddies had never seen a show of any kind before.

## CASES IN THE COURTS.

C. M. S. McLellan and Ivan Caryll, authors and owners of the play *Marriage à la Carte*, have brought suit to recover \$5,768 in royalties from Liebler and Company. The plaintiffs say they were to get 64 per cent. of the gross weekly receipts, and that the receipts from Dec. 24 last to May 27 were \$88,749.

Justice Crane in the Supreme Court, Brooklyn, recently denied the application of Laura Bigger, the actress, for a new trial of the suit in which Mrs. Agnes M. Hendrick got a judgment against her for \$50,000. Counsel for Miss Bigger said an appeal would be taken.

Walter F. Keefe, manager of a theatrical booking agency, is charged with a business libel in a suit for damages of \$50,000 filed in the Superior Court in Chicago by counsel representing the Western Vaudeville Managers' Association. The defendant has been circulating false reports about the association, according to the complaint.

The Madison Square Garden Company has filed suit against the Enterprises of Max Rabinoof, manager of the Imperial Russian Dancers and the Balaisha Orchestra, to recover \$1,750 because the Russians failed to occupy the Garden for three nights as contracted. The defendant paid \$250 down and was to pay \$3,000 for the three nights. The Garden was relet on one of the nights for \$1,000.

Melville Ellis, actor and costume designer, has filed a petition in bankruptcy with liabilities of \$7,500 contracted between 1907 and 1910, and no assets. The debts are for borrowed money, clothing, jewelry, haberdashery, music, doctor's bill and legal services. There are eighteen claims against Mr. Ellis.

Herbert and Percy Darrel Standing have each filed suits against William A. Brady for breach of contract. Herbert Standing sues for \$5,000 and Percy Standing for \$2,500.

John McCormick, tenor, was the defendant last week in an action brought by Edward F. Foley, a Fifth Avenue photographer, to recover \$500, before Judge Moore in the Third Municipal Court. The suit resulted in a verdict for the defendant.

Joseph Mendelkern, manager of Lydia Lopoukova and Alexander Volinine, Russian dancers, began suit last Wednesday to recover \$11,180 for salary and damages from Mr. Max Rabinoof, head of the Russian ballet at the Metropolitan.

Max L. Schrade has brought suit in the Court of Common Pleas at Williamsport, Pa., through his attorney, Judge Max L. Mitchell, against the Pennsylvania Railroad, seeking damages for injuries alleged to have been the result of an accident on the defendant's road about a year ago in a collision at Millstown, N. J.

## NOTES OF NEW THEATERS.

A new theatre with a seating capacity of 1,100 will soon be added to the list of Cleveland, Ohio, theatres. The structure will cost \$30,000. It is to be situated back of a business block with an entrance on Euclid Avenue.

The Title Guarantee and Trust Company has acquired a mortgage on the new theatre being erected by the Clark Company in De Kalb Avenue in Brooklyn. The bankers advanced \$100,000 and the Clark Company furnish \$50,000.

The Shuberts have remodeled the Boyd Theatre, Omaha, Neb., at a cost of \$22,000. Changes include a new stage with a floor of steel and concrete beneath it, new electric wiring, new carpets and hangings, new decorations on walls and ceilings, and renovated retiring rooms for patrons.

Miles and Taper have invested \$30,000 in a site and theatre building for North Santa Monica, Cal. It is to be managed by Wheelock and Boland.

An arcade building of brick, stone, concrete and steel will be erected in Peachtree street, Atlanta, Ga., by the Charles P. Glover Realty Company, on land leased from Forest and George Adair for twenty-five years. The building will include stores, offices, a theatre, a rathskeller, and other sections. It will cost \$400,000.

Alexander Pantages has commissioned architects to draw plans for a \$400,000 building at the corner of Third Avenue and University Street, Seattle, to contain two theatres, one for stock and one for vaudeville. The structure is to be four stories high, and each theatre will seat about 2,000. They will be designed and decorated in the Greek style. Mr. Pantages has also extended his lease on the theatre he now occupies in Seattle, with the intention of sub-letting it for musical comedy.

Charles Olson and Benjamin Barton plan to build a vaudeville theatre in Illinois Street, Indianapolis, next Spring.

The Amusement Company which owns and operates the Orpheum in Montreal, the Dominion in Ottawa and other vaudeville houses on the Canadian circuit, will build a new theatre in Montreal. It will be ready for occupancy on March 1.

The Bimberg-Weiler Amusement Company has obtained property on Prospect Avenue, near 163d Street, for a new theatre, costing \$240,000. It will be used for Broadway attractions and not for a stock company. It will rise three stories, with a limestone and terra cotta front, and will seat 2,000. A roof-garden will be built for Summer use. It will be ready for occupancy in March.

The new Alhambra Theatre, a Philadelphia motion picture and vaudeville house, has been sold to a syndicate, headed by William W. Miller. The price is said to have been \$125,000.

The People's Theatre in Portland, Ore., opened on Nov. 1, the latest house to be acquired or built by the People's Amusement Company. Although built for moving pictures it is equipped with a \$10,000 organ, chimes and other instruments to enhance the effectiveness of pictures displayed. It is decorated in Alice blue, and is described as somewhat imitative of the George M. Cohan Theatre in New York city.

A new \$15,000 house has been built by Charles T. Sears at Ames, Ia., and opened Nov. 16. It has been christened the Princess.

James A. Earle, Jr., and James T. Sullivan, representing Felix Isman, of Philadelphia, are to erect a theatre on the north corner of 106th Street and Fifth Avenue. The plot fronts 51.10 feet in the avenue and 150 feet in the street. W. H. Hoffman and Co., of Pittsburgh, Pa., the architects, estimate the cost at \$40,000.

The Liberty Theatre, a \$45,000 vaudeville and picture house, was opened recently in Winston-Salem, N. C., under the management of R. L. Vaughn.

Charlebois Brothers, of Watertown, N. Y., have been awarded the contract for a \$50,000 theatre to be erected in Oneida, N. Y., by Feb. 1. The theatre will play standard road attractions.

The McKinley Square Theatre, a new vaudeville house of the Cunningham-Fleegelman Circuit, was opened recently at 160th Street and Boston Road, the Bronx. The theatre is built of brick with terra cotta facing. It has an orchestra and balcony, but no gallery. It seats 1,800 persons.

A new theatre called the "Dixie" has been opened at Paris, Tenn. It was built and is owned by T. B. Walker at the cost of \$35,000, and has a seating capacity of 1,000. O. C. Jackson is the manager.

Plans have been filed for the construction of the new Atlantic Theatre in New York city, to take the place of the historic Atlantic Garden, for many years a landmark of the Bowery. The new structure will be located in the west side of the Bowery, with a frontage of 100 feet and a depth of 200.34 feet. An office building will be erected in conjunction with the theatre and will be eight stories high, and through this will be the entrance to the theatre proper, which will be four stories high. The seating capacity will be 734 in the balcony and 96 in the boxes, making a total seating capacity of 1,770. The stage will be 35 feet wide by 35 feet deep. W. H. McElfatrick, the architect, has estimated the cost at \$325,000.

The Star Theatre in Ithaca, N. Y., is new and has a seating capacity of 1,300. There is a green room for the actors. The cost of the house is about \$50,000, and the plans were drawn by Gibb and Walts, architects, Ithaca, N. Y. Vaudeville and pictures are shown at this theatre.

## REFLECTIONS.

Edna Goodrich is to be starred by A. H. Woods in Tantalizing Fanny, an operetta by Leo Stern and A. M. Willmer, author of *The Siren* and *The Dollar Princess*.

Sergei Morosoff, a character dancer with the Imperial Ballet under Michail Mordkin, has left that organization.

Joseph M. Gates has arranged to star Neille McCoy next season in a new American comic opera called *The Dancing Princess*.

The Bijou Stock company at Pawtucket, R. I., will close Dec. 2, with Tony the Bootblack, on account of poor business.

Phaedra and Nitokert, one-act tragedies, dealing with Greek and Egyptian subjects, respectively, from the pen of the Marquis Alfred Dusmet de Smours, who was Melih Oliver, had their first production in Pittsburgh, recently, before a hundred society people in the home of Mrs. James B. Oliver. The author interpreted the leading roles in both plays. The Marquis has reserved all rights in them in order to keep them from public performance.

The Chicago College Club expects to produce this year a play which is the composite work of several members.

Ned Finley has been engaged by Martin Beck to play the heavy in Richard Harding Davis's one-act play, *Blackmail*, which opened at the Majestic Theatre, Chicago, Nov. 13.

Nat Goodwin has declared that he will sue the Arkansas Democrat at Hot Springs for \$50,000 libel because of a review of his play, *The Captain*, in which it said that the actor was intoxicated during the performance.

Amy Grant is giving a series of Sunday afternoon recitals at her studio at 75 West Fifty-fifth Street. She recites the text of operas to the piano accompaniment by Dorothy Fell. Great success has attended Miss Grant and Miss Fell in giving *Pellaea* and *Melissande*, Enoch Arden, *Salome*, and *Mona*. Others on the programme are *Parsifal*, *Electra*, *Rheingold*, *Siegfried*, *Walkure* and *Gotterdammerung*. Musical critics have united in praise of these performances.

Joseph Yanner, playing Harry Mallory with the Eastern Excuse Life company, has been transferred to the New York company, now playing in Chicago at the Stadeler Theatre.

William H. Gill is appearing in vaudeville in Bill Jenks, Crook, a comedy melodrama by W. H. Clifford, which is booked solid under the direction of Roland West. He is supported by Grace Hopkins and O'Kane Hillis.

Charles Klein's latest play, *The Outsiders*, will not be presented in New York before next Spring, as the author wishes to change some of its scenes and situations.

Henry B. Harris is to present the same company that acted the piece in stock in Marion Fairfax's play, *The Talker*, which was successfully tried out at the Colonial, Cleveland, last Summer with Tully Marshall as the principal player.

Mrs. Annie Traeger, after being placed under an hypnotic spell, sang for Madame Emma Barnes and her husband, Mr. Gergosa, at a hotel in San Francisco recently. The hypnotist was Dr. De Stone, who has been practicing that method in an attempt to cure an affection of the throat. Under his treatment her complaint appears to have vanished completely, and she is now able to reach an octave above her normal range, it is said.

Thomas W. Lamb has drawn plans for William Fox for proposed alterations in the Academy of Music, costing \$185,000. The Fourteenth Street front will be converted into twelve stores, a new stage will be built, and new decorations and furnishings will be placed in the auditorium, without interrupting performances by the stock company playing there. Since its erection in 1885, at a cost of \$350,000, the Academy has not undergone such extensive alterations.

## NOTES OF VARIOUS ACTIVITIES.

Lillian Shaw, who has just returned from Europe, offered her new act for the first time in this city on Nov. 11. She has five new acts in her repertoire.

In a few weeks Frank Sheridan, who originated the part of Captain Williams in *Paid in Full*, will appear in a new vaudeville play under the direction of James Devlin and Ralph Whitehead.

Joseph Hart announces that he has made arrangements for the appearance of Carrie De Mar in England next Spring.

Kate Ellmore and Sam Williams have decided to return to vaudeville for a period of six weeks. They closed at the Fifth Avenue Nov. 15. At the expiration of their tour they will go back to the Winter Garden.

Alfred Wittenhausen, who for the past twenty weeks has been dealing out tickets of the Olympic Theatre, Chicago, has returned. He has signed a contract to have charge of the next season with the Barnum and Bailey Circus, thus returning to his first love, the white tops and green tails. "Witt" as he is best known, was for fourteen years with the Ringling and has a reputation of being one of the best ticket sellers in the game. He will soon depart for a visit to his mother and sisters in Germany, where he will incidentally collect a small fortune left him recently.

Lester Longman, manager of the Longman Players, who are now in the thirty-first week of successful business at Hathaway's Theatre, New Bedford, Mass., is another owner who calls for attention of dramatic authors to the fact that he would consider new plays, with a view to trying them out in stock, and the intention of a metropolitan production. Manuscripts of untried plays should be sent direct to Lester Longman, Longman Players, New Bedford, Mass.

Albert Landis closes a special eight weeks' engagement at Follie's, Worcester, Dec. 2, and will be at Liberty after that date. Mr. Landis was stage director of the Albee Stock Co. at Keith's, Providence, the past Summer.



## NEW YORK THEATRES.

**EMPIRE** Broadway and 45th Street.  
Charles Frohman presents  
Charles Frohman presents

## JOHN DREW

In the New Comedy  
**A SINGLE MAN**  
By HUBERT HENRY DAVIES.  
Starring **STHEL BARRYMORE** in  
"THE WITNESS FOR THE DEFENSE"

**LYCEUM** Broadway and 45th Street.  
Charles Frohman presents  
Charles Frohman presents

## Miss BILLIE BURKE

In her new comedy  
**THE RUNAWAY**  
Starring **MAZIE HARRIS** in  
"THE MARIONETTES"

**KNICKERBOCKER** Broadway and 45th Street.  
Charles Frohman presents  
Charles Frohman presents

## DONALD BRIAN

In the Comedy "The Siren"  
By the Author of "The Dollar Princess"  
Starring **MAZIE HARRIS** in  
"THE MARIONETTES"

**CRITERION** Broadway and 45th Street.  
Charles Frohman presents  
Charles Frohman presents

## PASSERS-BY

By the author of "The Tyranny of Tears."  
Starring **MAZIE HARRIS** in  
"THE MARIONETTES"

**NEW AMSTERDAM THEATRE** W. 42nd St.  
Charles Frohman presents  
Charles Frohman presents

## THE PINK LADY

A Musical Comedy from the Pen of  
"The Pink Lady" and "The Pink Lady"  
Starring **MAZIE HARRIS** in  
"THE MARIONETTES"

**LIBERTY** Broadway and 45th Street.  
Charles Frohman presents  
Charles Frohman presents

## COSTUME FARNUM

In a Musical Production of Edward Poppe's  
New Play.  
**The Littlest Rebel**

## NEW YORK THEATRES.

**HUDSON** Theatre, 45th St., at B'way  
Henry D. Harris presents  
Henry D. Harris presents

## HELEN WARE

In the New Comedy  
**THE PRICE**  
A new play by George Broadhurst.

**HARRIS** Theatre, formerly Haymarket,  
45th St., at B'way.  
Henry D. Harris presents  
Henry D. Harris presents

## ROSE STAHL

In CHARLES KLEIN'S  
Latest Comedy Success.  
**MAGGIE PEPPER**

**PARK** Formerly THE MAJESTIC  
45th St., at B'way, Columbus Circle.  
Henry D. Harris presents  
Henry D. Harris presents

## The Quaker Girl

CLIFTON CRAWFORD.  
And a Superior Company  
By JAMES T. TANNER.  
Lyrics by Arthur Ross and Percy Greenback  
Music by Lionel Lincoln.

**GEO. CONAN'S THEATRE** Broadway  
45th St., at B'way.  
GEO. M. CONAN presents  
GEO. M. CONAN presents

## GEO. M. CONAN

In the Speedy  
Musical  
Farc.  
**The Little Millionaire**  
Book, Lyrics and Music by GEO. M. CONAN

**NEW YORK THEATRE** Broadway and 45th Street.  
Charles Frohman presents  
Charles Frohman presents

## KITTY GORDON

In the New Comedy.  
**The Enchantress**  
Music by Victor Herbert  
Book by Fred de Cordova and Henry D. Harris.

**GAIETY** Broadway and 45th Street.  
Charles Frohman presents  
Charles Frohman presents

## THOMAS A. WISE and JOHN BARRYMORE

In a new farcical comedy  
**"UNCLE SAM"**

## NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Leo Shubert, Inc.

## Winter Garden

Starring **VERA VIOLETTA**  
WITH THE MOST WONDERFUL  
STYLISH CAST EVER ORGANIZED  
MATINEE. THANKSGIVING DAY.

**PLAYHOUSE** 45th St., at B'way.  
Starring **VERA VIOLETTA**  
WITH THE MOST WONDERFUL  
STYLISH CAST EVER ORGANIZED  
MATINEE. THANKSGIVING DAY.

## BOUGHT AND PAID FOR

Management William A. Brady, Ltd.  
MATINEE. THANKSGIVING DAY.

**BROADWAY** 45th St., at B'way.  
Starring **VERA VIOLETTA**  
WITH THE MOST WONDERFUL  
STYLISH CAST EVER ORGANIZED  
MATINEE. THANKSGIVING DAY.

## THE NEVER HOMES

MATINEE. THANKSGIVING DAY.

## DALY'S VIOLA ALLEN

(LIEBLER & CO. Managers)  
with **HELEN WARE** and an excellent cast in  
**The Lady of Coventry**  
A LOVE ROMANCE  
MATINEE. THANKSGIVING DAY.

## MAXINE ELLIOTT'S

Starring **VERA VIOLETTA**  
WITH THE MOST WONDERFUL  
STYLISH CAST EVER ORGANIZED  
MATINEE. THANKSGIVING DAY.

## THE IRISH PLAYERS

(LIEBLER & CO. Managers)  
IN REPERTORY  
MATINEE. THANKSGIVING DAY.

**MANHATTAN OPERA HOUSE** 45th St., at B'way.  
Starring **VERA VIOLETTA**  
WITH THE MOST WONDERFUL  
STYLISH CAST EVER ORGANIZED  
MATINEE. THANKSGIVING DAY.

## SOUTHERN MARLOWE

In the New Comedy.  
**The Enchantress**  
Music by Victor Herbert  
Book by Fred de Cordova and Henry D. Harris.

## NEW YORK THEATRES.

## HIPPODROME

6th Ave., 43d-44th Sts.  
Direction Messrs. Shubert.  
Twice Daily, 2 & 8 p.m.  
Best Seats at Mats. \$1.

## Around the World

SERIES OF SUPERB  
SPECTACLES

## CASINO

Starring **VERA VIOLETTA**  
WITH THE MOST WONDERFUL  
STYLISH CAST EVER ORGANIZED  
MATINEE. THANKSGIVING DAY.

## COMEDY

Starring **VERA VIOLETTA**  
WITH THE MOST WONDERFUL  
STYLISH CAST EVER ORGANIZED  
MATINEE. THANKSGIVING DAY.

## BUNTY PULLS THE STRINGS

MATINEE. THANKSGIVING DAY.

## 30th STREET THEATRE

Starring **VERA VIOLETTA**  
WITH THE MOST WONDERFUL  
STYLISH CAST EVER ORGANIZED  
MATINEE. THANKSGIVING DAY.

## THE MILLION

A Riot of Laughter  
MATINEE. THANKSGIVING DAY.

## LYRIC

Starring **VERA VIOLETTA**  
WITH THE MOST WONDERFUL  
STYLISH CAST EVER ORGANIZED  
MATINEE. THANKSGIVING DAY.

## THE DRAMA PLAYERS

DONALD ROBERTSON, Director.  
Starring **VERA VIOLETTA**  
WITH THE MOST WONDERFUL  
STYLISH CAST EVER ORGANIZED  
MATINEE. THANKSGIVING DAY.

## THE WIFE HUNTERS

WITH  
EMMA CARUS and a company of 100  
MATINEE. THANKSGIVING DAY.

## SAN FRANCISCO.

Bright Eyes Held Over for Another Week—Sam  
Bernard at the Cort.

Charles and Mary offered Bright Eyes Nov. 6 at  
the Cort. The audience was so large that the  
Cort. was crowded to the doors. The main feature  
was the play "The Littlest Rebel" and the  
Cort. will run two weeks.

The American has been mentioned in his second  
showing. The play "The Littlest Rebel" was  
the main feature and the play proved just as popular  
as the first. The play was shown last night and  
will be shown again on Nov. 12 and 13. The  
Cort. will run two weeks.

In the meantime, personally attractive, to have  
shown at the Cort. with the original "The Littlest  
Rebel" as usual in drawing and the next play  
showing. The play "The Littlest Rebel" will be  
shown on Nov. 12 and 13.

The American has been mentioned in his second  
showing. The play "The Littlest Rebel" was  
the main feature and the play proved just as popular  
as the first. The play was shown last night and  
will be shown again on Nov. 12 and 13. The  
Cort. will run two weeks.

Lately Walker, who interests the Fair Ladies  
in a highly cultured manner. You will remember  
that for two seasons he sang and gave in  
concert under the management of Will Greenbaum.

The Princess, who came with Greenbaum's  
company, is a highly cultured woman. She is  
a French actress and singer. She is a highly  
cultured woman. She is a French actress and  
singer. She is a highly cultured woman.

Dr. Haddley, who was imported to take charge  
of the new Broadway orchestra, had the  
reputation of being a highly cultured man. He  
was a Frenchman and a highly cultured man.

Dr. Haddley, who was imported to take charge  
of the new Broadway orchestra, had the  
reputation of being a highly cultured man. He  
was a Frenchman and a highly cultured man.

Dr. Haddley, who was imported to take charge  
of the new Broadway orchestra, had the  
reputation of being a highly cultured man. He  
was a Frenchman and a highly cultured man.

At the Broadway 15-16 Baby Mine with Mar-  
jorie Corfield in the lead. In a series of new  
acts of the season. The Red time 20-21.

At the Auditorium the American Exhibition and Car-  
nival is drawing 12,000 nightly. It is estimated  
over 50,000 visitors are in town for this event.  
Business at all places of amusement is at high-  
water mark in consequence.

Lily Lee has the company of all Denver in  
the death of her husband, William Newhouse, on  
Nov. 11. The popular little comedienne has en-  
dured herself to local audiences through her  
many successful engagements here. Marjorie  
Corfield, leading woman with Baby Mine, was  
selected by the Chamber of Commerce to be its  
Queen and ride upon its float at the Annapolis  
Exhibition. Her selection stirred up quite a little  
rumpus among the society ladies. The "Re-  
publican" has been conducting a contest for the  
perfect baby as part of an advertising scheme  
for Baby Mine. At the moment they are de-  
claring nothing but pretty babies are raised in  
Denver, and it begins to look as if there would  
be no award. It is said the ladies have engaged  
a special train to take them safely out of the  
city when they reach their destination.

At the Broadway 15-16 Baby Mine with Mar-  
jorie Corfield in the lead. In a series of new  
acts of the season. The Red time 20-21.

At the Auditorium the American Exhibition and Car-  
nival is drawing 12,000 nightly. It is estimated  
over 50,000 visitors are in town for this event.  
Business at all places of amusement is at high-  
water mark in consequence.

At the Broadway 15-16 Baby Mine with Mar-  
jorie Corfield in the lead. In a series of new  
acts of the season. The Red time 20-21.

At the Auditorium the American Exhibition and Car-  
nival is drawing 12,000 nightly. It is estimated  
over 50,000 visitors are in town for this event.  
Business at all places of amusement is at high-  
water mark in consequence.

Lily Lee has the company of all Denver in  
the death of her husband, William Newhouse, on  
Nov. 11. The popular little comedienne has en-  
dured herself to local audiences through her  
many successful engagements here. Marjorie  
Corfield, leading woman with Baby Mine, was  
selected by the Chamber of Commerce to be its  
Queen and ride upon its float at the Annapolis  
Exhibition. Her selection stirred up quite a little  
rumpus among the society ladies. The "Re-  
publican" has been conducting a contest for the  
perfect baby as part of an advertising scheme  
for Baby Mine. At the moment they are de-  
claring nothing but pretty babies are raised in  
Denver, and it begins to look as if there would  
be no award. It is said the ladies have engaged  
a special train to take them safely out of the  
city when they reach their destination.

At the Broadway 15-16 Baby Mine with Mar-  
jorie Corfield in the lead. In a series of new  
acts of the season. The Red time 20-21.

At the Auditorium the American Exhibition and Car-  
nival is drawing 12,000 nightly. It is estimated  
over 50,000 visitors are in town for this event.  
Business at all places of amusement is at high-  
water mark in consequence.



NEW YORK THEATRES.

**REPUBLIC** West 42d Street, Evng. 8:30.  
Mat., Wed. and Sat., 2:30.  
DAVID BELASCO presents

A New Comedy Drama, **THE WOMAN** By William C. de Mille.

With a Cast of Exceptional Merit

**DELASCO** 44th St., nr. 5th Ave., Evng. 8:30.  
Mat., Thurs. and Sat. 2:30.  
DAVID BELASCO presents

**DAVID WARFIELD**  
In a new play by David Belasco,  
**THE RETURN OF PETER GRIMM**

**WALLACK'S** Broadway and 30th Street  
Evenings at 8:30  
Matinee Wednesday and Saturday 2:30  
Popular Wednesday Matinee 5c. to 50c.

**GEORGE ARLISS**  
LIEBLER & CO., Managers.  
In Louis N. Parker's New Play,  
**DISRAELI**  
With a Notable Cast  
MATINEE, THANKSGIVING DAY.

**CENTURY** (Formerly New Theatre).  
44d Street and 5th Ave. Phone.  
Evenings 8:30, 9 Sharp.  
Mat., Wednesday and Saturday, 2 Sharp.  
Seats on Sale to Dec. 30—Prices, 50c. to \$5.50.

**THE 8th Wonder of the World**  
**THE GARDEN OF ALLAH**  
MATINEE, THANKSGIVING DAY.

**WEST END** 125th St. W. of 8th Ave.  
Tel. 2294 Morn. Prices  
50c. to \$1.50. Evng. 8:30, Mat. Wed. & Sat.  
2:30. Wed. Mat., Sun. 2:30, 5c.

Last Season's Biggest Comedy Hit  
**OVER NIGHT**  
6 MONTHS ON BROADWAY  
Management WILLIAM A. BRADY

Week Nov. 27 **Mrs. SIMONE in THE WHIRLWIND**  
In English.

**JOE WEBER'S** BROADWAY  
and 50th St.

**THE WIFE DECIDES**  
A Comedy Drama in 3 Acts  
BY THOMAS MCKEAN.

Cast includes: Miss Jane Wheatley, Nina Herbert  
Frances Murdoch, Perla Brown, Madge Tyrone  
Edward F. Rostick, John J. Kennedy, Joseph  
Granby, Severin De Deyn, and Little Edna May  
Hamel.

MINNEAPOLIS.

The Havoc Well Presented at the Metropolitan  
—Praise for the Aborn Company.

The Havoc drew the admiring of Henry Miller  
to the Metropolitan 12-17. Tyrone Power and  
Constance Collier in Thais follow 19-23, after  
which is promised James K. Hackett in A Grain  
of Dust.

At the Shubert the Aborn Opera co., with Jane  
Aborn, Louise La. Baron, Edith Helena,  
Domenico Russo, Louis Kreidler, offered a week  
of grand opera in English at popular prices.  
The principals were competent and the general  
effect very pleasing. Jim the Penman, with  
Florence Roberts, Thirion Berman, and Theodore  
Roberts, follows, after which The Deep Purple  
is billed.

At the Bijou an exceedingly good co., headed  
by Harry Hicks and including Mabel Carruthers  
and Frederic Clayton presented The House Next  
Door. Seidman indeed on a popular priced cir-  
cuit is seen a co. of such even merit as one in  
which the members key their playing so well to  
the tone of the play. The original scenery was  
used and the whole production was refreshing  
and enjoyable. Benish Portner in The Call of  
the Cricket is the next attraction.  
Wallis Clarke in Brown headed the Orpheum  
bill 12-18.  
Ray Douglas and her Metropolitan Minnie head-  
ed the Union bill, while the New Grand offered

the Grand Road Show. At the Dower the High  
School Girls held forth, while the Bolles of the  
Boulevards displayed their charms at the  
Caret.

Harry Lander drew an enormous house at the  
Auditorium 18, while Morikin and his Russian  
ballet appeared at the Auditorium 15. Rudolph  
Gans will be the soloist at the Minneapolis Sym-  
phony Orchestra concert.

CHARLTON W. MILES.

INDIANAPOLIS.

Forbes-Robertson Heartily Welcomed—Salva-  
tion Nell at Popular Prices.

Vera Michelena, with a pleasing personality  
and a beautiful voice, was the prominent feature  
of Alma. Where Do You Live? which played to  
fair houses at English's 8-9. On the closing  
night a party of 400 canners, who were meeting  
in convention here, attended the performance.  
A near-capacity audience was present at the  
premiere performance 10 of A Lovely Liar and gave  
Louise Dresser, who made her debut as a star,  
an enthusiastic welcome. Madame Sherry 12-15.  
Edith May in Over the Hill 21-22. Mrs.  
Pike in The New Marriage 23. The Country  
Boy 24, 25.

Forbes-Robertson, supported by a splendid co.,  
returned to the Murat for a half week's engage-  
ment in The Passing of the Third Floor Back  
9-11 and repeated his great artistic success. The  
audiences were large and appreciative, larger  
even than on the previous engagement here last  
April.

The Imperial Russian Court Ballets Orchestra  
attracted a large and enthusiastic audience  
13. The concert was the second of Ona B. Tal-  
bot's subscription series. Grace La Rue in Betsey  
14, 15. Mormon Tabernacle Choir, matinee and  
night, 18. Harry Lander 21. The Heart Break-  
ers, with George Damers, 22-23.

Salvation Nell, seen here for the first time at  
popular prices, was well received at the Park  
12-15. The title-role, in the hands of Isabel  
Randolph, and Jim Platt, acted by Edmund  
Roberts, were handled with care and discrimina-  
tion. McFadden's Flute 16-17.

Willis Holt Washburn, Mlle. Simone De Berril  
the pomeau, and Silvers Oakley were the big  
features of an entertaining bill at Keith's 12-15.  
Oliver M. Barncello, who died of tuberculosis  
after a three year's illness at Los Angeles Nov.  
1, was a former resident of Indianapolis. Mr.  
Barncello and his wife had been in vaudeville  
several years under the name of Carrollton and  
Vas.

Newton Booth Tarkington arrived here 9 from  
New York and has opened his home on North  
Penn Street, where he expects to remain the  
greater part of the winter with the exception  
of a few weeks' trip to California. Arnold Ben-  
nett, English novelist, will come to Indian-  
apolis 18 to be the guest of Mr. Tarkington.

Fraser and Lederer, producers of A Lovely  
Liar, were in town for the opening of the mu-  
sical comedy at English's last week. Louise  
Dresser, star of the new venture, is a former  
Indianapolis girl, having been a girl at the  
Pearl Kirkwood.

PITTSBURGH.

May Irwin in She Knows Better Now—Ziegfeld's  
Follies Pays Annual Visit.

Pittsburgh, Nov. 21.—At the Alvin this week  
Tillie's Nightmare is the attraction, with Marie  
Dresser at the head of a large co. Margaret  
Anglin in Green Stockings follows. May Irwin  
was seen here the past week in her new farce-  
comedy, She Knows Better Now. Mrs. Irwin  
played the role of Mrs. Tompkins in her natural  
and jovial way, and was delightfully entertain-  
ing. Hubert Wilke as the bogus baron gave a  
finished portrayal, and the others in the cast  
were highly competent. The scenic stage setting  
was solid and handsome.

Ziegfeld's Follies will likely draw large audi-  
ences all this week at the Alvin, as it is one  
of the strongest attractions playing annually at  
this house. The First Lady is underlined. The  
Follies Hunter was acted by a good co. last  
week. It was nicely staged and pleased the  
good-sized audience.

The Harry Davis Stock co. is presenting  
Merely Mary Ann the current week, and Noble  
is to follow with the latest production of Lo-  
Luca. Mary Hall played the leading role in a  
most prize-worthy play.

The Lyceum is offering The Deep Purple, with  
the original and strong cast which was seen at  
the Alvin the first part of this season. Catherine  
Courtine in The White Rider for next week.  
A varied and good vaudeville bill is at the  
Grand and Eva Tanguay is the headliner. Filled  
houses continue to be the rule.

The Oriental Ballet with Harry Emerson and  
co. is the bill at Harry Williams' Academy  
and Queens of the Jardin de Paris is that at the  
Gaiety.

Harry Davis will present Harry Lander and  
his co. at Memorial Hall on Saturday afternoon  
and evening of this week.

ALBERT S. L. HEWES.

PHILADELPHIA.

Six Offerings New to the City This Week—  
Two New Theatres Projected.

PHILADELPHIA, Nov. 21.—New attractions  
which opened last night include Blanche Bates  
in Nobody's Widow at the Garrick, Lela Glaser  
in Miss Dandylack at the Chestnut Street  
Opera House, Margaret Williamson in Kindling at  
the Adelphi, Frank McIntire in Smoke at the Walnut,  
and Fiske O'Hara in Love's Young Dream at the  
Grand Opera House. To-morrow  
night (Nov. 22) Reginald De Koven's new opera  
house, The Wedding Trill, will open at the  
Lyric.

Heldovers include The Trail of the Lonesome  
Pine at the South Broad and The Grand Up at the  
Forrest. Plays which have had successful runs  
are Baby Mine at the Adelphi, Because Me at the Garrick, Peggy in an American  
form at the Chestnut Street Opera House,  
and Marie Dresser in Tillie's Nightmare at the  
Lyric.



The DONCHESTER

These men are equally well  
dressed—equally refined in  
appearance. The difference is  
that one has a bulging bosom  
shirt, and the other wears the  
DONCHESTER, the Cluett Dress  
Shirt that will not bulge. \$2 to \$3

Send for Donchester booklet  
CLUETT, PEABODY & CO.  
471 River Street, Troy, N. Y.

Charles Dowin, the manager of the Follies,  
was the headliner at the William Penn last week.  
This week's bill includes the Asahi Japanese  
Troupe, John R. Henshaw and Grace Avery in a  
one-act sketch, Strangers in a Strange Land.  
All of the vaudeville houses in Philadelphia  
are doing such a good business, including those  
being projected, that a number of new theatres are  
being projected. It is said that the business is  
so good that Keith's Philadelphia house is the  
wonder of the entire circuit. This has led to a  
rumor in real estate circles that Keith's will  
shortly build a new theatre on the site of the  
Bela Mansion at Broad Street and Grand Ave-  
nue. This is in the up-town section of the city,  
and is one square from the Metropolitan Opera  
House.

The other theatre talked about is to be built  
on South Broad Street for the Shuberts. A sym-  
phonist is now trying to secure the necessary  
loans from a local bank. The site is said to be  
at the southwest corner of Broad and Spruce  
streets.

The local operatic season is in full swing.  
Tetrassini made her first local appearance in  
two years in Lucia. Other operas presented  
during the week include Cosmopolitan, Handel and  
Gretel, Carmen and Traviata.

J. BOLDS-COHEN, JR.

ST. PAUL.

Bailey and Austin at the Metropolitan—Benish  
Poynter Found Favor at the Grand.

Bailey and Austin in The Top of the World  
had rather a light week at the Metropolitan Nov.  
12-18. Ben Bates became an immediate favorite  
as the little girl, Ethel Richards did well as  
Kokomo. Fred Wilson was funny as Anson.  
James K. Hackett 19-25. Thais 26-Dec. 2.  
Alma. Where Do You Live? 3-6. Louise Mann  
7-9. Girl in the Train 10-16. Spring Maid 17-  
21. Country Boy 24-30.

Benish Poynter in Edward Peale's play, The  
Call of the Cricket, found favor with Grand pa-  
trons 12-18. The support, including Irving  
Cummings and Henry Geisel, was very satisfac-  
tory. Ward and Vokes 19-25. Salvation Nell  
26-Dec. 2. Bom Kiss 3-9. Let George Do It 24-  
30. St. Nino 31-Jan. 6. School Days 7-13.

The Orpheum 12-18 offered Charles Granwein  
and Anna Chance, Carson and Willard, Connelly  
and Webb, Mabelle Fonda co., Kathor Trio,  
Schneitz and Van, and Paul Barnes; in all, an  
excellent bill.

The playlet, All Rivers Meet at Sea, headed  
the bill at the Rmness 12-18; Harry Burk-  
hardt, a former stock favorite, assumed the  
leading role. Eckhoff and Gordon, Von Kleis  
and Gibson, King and Mackay, Martin and Lena,  
and Adeline Francis completed the bill.

The Star and Garter Show at the Shubert,  
and New Century Girls at the Star, were the bur-  
lesque offerings 12-18.

Hon. Timothy Sullivan and John W. Connelley  
were visitors 11. It was Mr. Sullivan's last  
sitting of the Empire, and he was greatly  
pleased with the theatre. A number of other  
new theatre to cost 2,000 were located over in  
Minneapolis.

Wedding bells will soon ring out for Edward  
Sullivan, manager of the Broadhurst, Chicago,  
and Beatrice L. Pines for the next three years  
secretary to Manager Scott, of the Metropolitan  
here. The announcement was announced during  
some time since.

The Colonial Theatre, a vaudeville and moving  
picture house, Wabasha and Eleventh streets, will  
be taken over soon by St. Paul and Ancon  
Co., of Winnipeg, Can., according to Samuel M.  
Florida, who is the president.

JOSEPH J. FOSTER.

SPRINGFIELD.

Minnie Dupres Won Approval—Robert Edman  
to Appear at The Arab.

Minnie Dupres, charming as ever, brought her  
new play, The Indiscreet Mrs. Fyke, Nov. 12,  
13, and 14. She was well received, and  
Charles Wynne, Carl Anthony, and Robert Edman  
both particularly. The sudden cancellation of  
Frital Seated, which was done the afternoon of  
15, with the sale to come 16, and advance well  
orders coming in, led to the New York Winter  
Garden co. 18, with Gaby Desire, in spite of  
the short notice the house was sold out at ad-  
vanced prices. Stella Mayrow and Frank Vi-  
ney were the most popular entertainers on the  
bill, though, of course, all were good in our  
they had seen Gaby. He and she 19, 21. Mi-  
dame Schumann-Heink 22. Robert Edman in  
The Arab. W. H. Crane 24, 25 in The Knight  
Keeps House, Margaret Williamson 27 in Kindling.  
Over Night 30-Dec. 2.

Poll's Theatre, now a lucky seven-year-old,  
celebrated the anniversary of the coming by a  
decorated house, special souvenirs and a very  
attractive bill, including A Japanese Houseman,  
Collins and Hart, and The Great Howard.

The Glimere divided week 12-18 between The  
Queen of Bohemia and The Homestead Opera, and  
have Golden Orpheum Extravaganza 20-23 and Our  
New Minister 23-25.

Ledia Barry, who was on the programme of  
the Winter Garden co., did not appear, but  
watched the performance from a comfortable  
seat.

HOWIN DWIGHT.

**Special Introductory Offer**  
To new subscribers never before on  
our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.







# AMUSEMENTS THE COUNTRY OVER

## ALABAMA.

**MOBILE.—THEATRE** (J. Tannenbaum): Anna Held in Miss Innocence 4; good co.; large audience. Eva Tanguay in Little Miss Fix-it 10, 11. The James Boys 12. Get-Rich-Quick Wallingford 17, 18. LYRIC (Gaston Newberry): The Chorus Lady 4; good co.; fair business. The Chocolate Soldier 10, 11. Miss Nobody from Starland, with Olive Vail, 13.

**MONTGOMERY.—GRAND** (E. J. Mahoney): Chocolate Soldier 7; excellent co.; large audience. The Chocolate Soldier 7; excellent co.; large audience. The Chocolate Soldier 7; excellent co.; large audience.

**BIRMINGHAM.—JEFFERSON** (R. S. Douglas): Get-Rich-Quick Wallingford 6, 7; large audience. Eva Tanguay in Little Miss Fix-it 8, 9; good business. BIJOU (M. L. Simon): Winning Widow 6-11; good co. and business.

**ANNISTON.—NEW NOBLE THEATRE** (L. Smith): The Chorus Lady 10; large audience. Get-Rich-Quick Wallingford 13. Thomas Jefferson in Rin Van Winkle 15. Rebecca of Sunnybrook Farm 20.

**SELMA.—ACADEMY** (Robert Wilby): Chocolate Soldier 8; capacity. Miss Nobody from Starland 14. Get-Rich-Quick Wallingford 15.

## ARIZONA.

**PHOENIX.—ORPHEUM** (C. J. Alden): Ida St. Leon in Polly of the Circus Oct. 31; excellent co.; S. R. O.

## ARKANSAS.

**LITTLE ROCK.—KEMPNER** (T. J. Meyer): Nat O. Goodwin in The Captain 8; colored by James Bush. Bluff in the Mountains 9; large audience. The Chocolate Soldier 10, 11; good business and performance. Human Hearts 12; performance and business good. Mrs. Leslie Carter in Two Women 13. The Gambler 14. Al. G. Field's Minstrels 22. The Gambler 14. Al. G. Field's Minstrels 22. The Gambler 14. Al. G. Field's Minstrels 22.

**HOT SPRINGS.—AUDITORIUM** (F. B. Pomeroy): Nat O. Goodwin in The Captain 8; large audience. The Chocolate Soldier 10, 11; good business. Mrs. Leslie Carter 13. Newlyweds 21. Al. G. Field's Minstrels 22. Madame Sherry 23. Chocolate Soldier 27.

## CALIFORNIA.

**OAKLAND.—MACDONOUGH** (F. A. Gelsom): The Chocolate Soldier 8-11; fair attendance. In Old Kentucky 12-15. Sam Bernard 16-18. LIBERTY (H. W. Bishop): Bishop's Players presented The Girl in Waiting 6-12; performance and attendance very satisfactory. E. T. Hall, James Gleason, and Marjorie Hamilton presented The Girl in Waiting 6-12; performance and attendance very satisfactory. E. T. Hall, James Gleason, and Marjorie Hamilton presented The Girl in Waiting 6-12; performance and attendance very satisfactory.

**SAN JOSE.—VICTORY** (E. A. Benjamin): Gertie Hoffman in Salome 4; large audience. The Chocolate Soldier 10, 11; good business. The Chocolate Soldier 10, 11; good business. The Chocolate Soldier 10, 11; good business.

**SAN BERNARDINO.—OPERA HOUSE** (Mrs. Martha L. Kiplinger): Kemp's Illustrated Co. of Paris in The Girl in Waiting 6-12; very interesting; fair business. Ida St. Leon in Polly of the Circus 4; good business. The Commuters 8. The Flower of the Ranch 9.

**MARYSVILLE.—THEATRE** (Frank Atkins): Bright Eyes 4; S. R. O.; everybody pleased. Grace Van Strudford in Paradise of Mahomet 10; fine performance; good business. The Girl in the Golden West 11; business light.

**CHICO.—MAJESTIC** (F. Bevan): Bright Eyes 4; good house; fair performance; audience pleased. Alias Jimmy Valentine 11.

## COLORADO.

**COLORADO SPRINGS.—GRAND** (S. N. Nye): Trilby Fritman in The Sweetest Girl in Paris 7; good business; co. good throughout. Baby Mine 9; good patronage; co. good and farce went big; performance good entirely. Tim Murphy in The Poor Rich 11 to fair business. The Virginian 13 to good business; co. adequate throughout and performance pleased. Montgomery and Stone in The Old Town 14. The Red Rose 15.

## CONNECTICUT.

**NEW HAVEN.—HYPERION** (H. D. Eldridge): Football week brought with it the usual enthusiasm, not only with athletes, but with theatricals as well, and the finish of the week will be the appearance of Gaby Desires and her co., offering a special bill in Vera Violetta. The attraction arranged for football night and evening was to be that of Fritz Scher, but a quick change was made and the appearance of Miss Desires for 17, 18 announced early in the week. The Wedding Trio 20.—GRAND OPERA HOUSE (M. T. Yack): Blanche Bates in Nobody's Widow 11; good co. and business. The Girl in the Golden West 13; fair business. The event of the week at this

house was the appearance of Maude Adams in Quasimodo 14, 15. Della Clark in Introduce Me 16, 17 was acceptable, although business was only fair. Robert Edeson in The Arab was the special football attraction at this house, and will also present the same piece 20-22. An effort is being made by Mrs. S. Z. Pol, who is the head of a Ladies' Committee to assist in raising funds for the Italian armistice, to persuade Caruso to give his services for a monster concert to be held in Mr. Pol's vanderbilt house in the near future. If Mr. Caruso declines Madame Tetrazzini is to be urged to come.

E. J. TODD.

**HARTFORD.—PARSONS** (H. C. Parsons): Blanche Bates in The Girl in Waiting 6, 7; large audience for a second time; she was ably supported by Joseph Cawthorne, whose every entrance was a signal for applause. Mutt and Jeff stepped out of their carriages 8, 9 and went through their comical mishaps to the enjoyment of large houses. Nobody's Widow 8, with Blanche Bates, ably supported by Bruce McNeil; audience large and in constant good humor. Francis Wilson in The Girl in Waiting 10, 11. Scott in A Gentleman of Leisure 12. Minnie Dupree 13. Maude Adams 17, 18. Beauty Spot 20.—POLA: Paul Dickey and co., Belle Blanche, and Beach and McDuffy were the top liners 8-11; crowded houses.—HARTFORD High-grade films and vanderbilt 6-11; S. R. O. thrice daily.—ITEMS: Bruce Edwards came up 3 on business connected with Miss Janis, and incidentally making a brief visit to his old home and a hearty "hello" to his former comrades.—Mr. Pol attended the wedding and reception of the niece of Senator McGovern.—The Senator and Mr. Pol are close friends.

A. DUMONT.

**BRIDGEPORT.—PARK** (John F. Burke, m. m.): Rather last business expected the large excellent performance of The Newlyweds and Their Baby, which outlasted many more pretentious productions. For the first time in many years Maude Adams failed to greet a sold-out house in Quasimodo 13, but the fault was scarcely traceable to the star or the play. Della Clark in Introduce Me gained an unusual local interest because of the part taken by Gordon De Maine, of last Summer's Fox Stock co. The Collins Girls 16-18. Rose Swedell's London Belles 20-22.

**MERIDEN.—POLA** (R. B. Boyce): Della Clark in Introduce Me Oct. 28; fair business; pleased. The Newlyweds 31; fair business. The Newlyweds 31; fair business. The Newlyweds 31; fair business. The Newlyweds 31; fair business.

**WATERBURY.—POLA** (Harry Parsons): Over Night 9; fair sized audience. Blanche Bates and excellent co. in Nobody's Widow 10; pleased large audience. Madame Kanny Lipman in The Orphan 14; to good business. Bonita and her co. in The Real Girl 16; fair sized audience. Maude Adams in Quasimodo 18. Minnie Dupree in The Indiscreet Mrs. Tyes 19. Dante's Inferno 20, 21. The Beauty Spot 22.

**WILLMANTIC.—LOOMER OPERA HOUSE** (John H. Gray): Dante's Inferno pictures 10, 11; well received by good houses. United Vanderville co. 16-18.—ITEM: Manager of the new theatre, the city to attend the Friday matinee at United Vanderville co.

**STAMFORD.—ALHAMBRA** (Coe and Dull): The Lewis J. Coyle Stock co. 13-18 presented The Charity Ball to good business; entire cast extremely good, particular honors going to Miss Duke, Mr. Coyle, and James Devine. Northern Lights 20-25.

**MIDDLETOWN.—MIDDLESEX** (Henry Engel): Sherry Vanderville co. 18, 19; drew well. Bonita and Lew Hearn with a good co. pleased 17. Frank Denham in The Beauty Spot 21.

**NEW BRITAIN.—RUSSWIN LYCEUM** (T. J. Lynch): Bonita and the Wine Woman and Song players in The Real Girl 16; to good returns.

**DANBURY.—TAYLOR'S OPERA HOUSE** (P. J. Martin): Over Night 13; capable co.; good house. The Bonarch and the Maid 22.

**ROSWICH.—POLA** (J. W. Busk): The Lost Paradise 13-18; well presented to fairly large audiences. The Wife 20-25.

## FLORIDA.

**JACKSONVILLE.—DUVAL** (J. B. Delcher): The White Sister 9, 10; deserved better business. Seven Days 13 pleased fair business. Ty Cobb 18. Rebecca of Sunnybrook Farm 17. Miss Nobody from Starland 19, 20. Bohemian Girl 21, 22. The Chorus Lady 25, 26. Alias Jimmy Valentine 23, 24. Peck's Bad Boy 27. Creators and his Band 29. The Rosary 30. Nat O. Goodwin Dec. 1. Arrival of Kitty 3, 4. The Fair Co-Ed 6. The Girl in the Golden West 10. Fritz Scher 11. Daniel Boone 12.—ITEM: Earnest Ward, son of Frederick Ward, was entertained by M. V. Raley during his star here as business manager of the White Sister co., appearing at the Duval 9, 10.

**ST. AUGUSTINE.—JEFFERSON** (Harry P. Davies, m. m.): Man on the Box Oct. 30; fair house; excellent performance. The White Sister 14.—ITEM: St. Augustine is making preparations for a very heavy tourist season. Already St. George Hotel, the Florida House, the Speas Mansion, the Ocean View have opened up. All indications are for a good opera season.

## GEORGIA.

**SAVANNAH.—THEATRE** (W. B. Seabright): Rebecca of Sunnybrook Farm 15, 16 pleased good business. Ty Cobb in The College Widow 17; big business. The Rosary 18. The Aborn Grand Opera co. in The Bohemian Girl 30.—LIBERTY (H. O. Fourton): Beverly of Graustark 15-18 delighted large audiences.

**SAVANNAH.—GRAND** (G. H. H. H.): The Girl in the Taxi 10 pleased fair business. Creators' Band 15.

## IDAHO.

**BOISE CITY.—PINNEY** (Walter Mendenhall): Lecture by Congressman Norris 10; packed house. Golden Girl 13-14. Harry Gosson Clark 15. Welsh Singers 16-17. White Sister 18. Shoshone Opera co. 23-24. Max Dill 27-28.—ORPHEUM (Films and Howard): Good bills and business. Picture houses all doing well.

**NAMPA.—OPERA HOUSE** (R. E. Elver): The Girl in the Taxi 9 very good co. and pleased large house. The White Sister 17. Shoshone Opera co. 24.

## ILLINOIS.

**JACKSONVILLE.—GRAND** (H. L. Hunt): Grand stock co. 13—indulgent. Plays: J. Double Life, in Old Virginia. The Private Secretary. The Blue Moon: an extraordinary co.; pleased medium house opening engagement; co. includes S. Otis Gardiner, Charlotte Leighty, Daisy Stewart, Fides M. Pann, Jean Marcelles, Dorothy Marie, and William Carr. J. Monroe Johnson, the comic artist, and Verda V. Vamondal musical director. Is under management of H. L. Hunt, R. C. Gary, and W. J. Vance.

**PHOENIX.—MAJESTIC** (Henry Sandmeyer): House Next Door 2 pleased. Pinaflore (local) 4 drew well. Paid in Full 5 packed house. William Faversham in The Faun 8; best of season; large business. Dockster's Minstrels 7, 8, 9, 10, 11, 12. Light Eternal 12, 13. William Hawley in Dear Old Billy 15. Harry Lauder 20. Deep Purple 21.—ITEM: Mr. Sandmeyer sold his interest in the Majestic; he will continue as manager. Polley will remain unchanged.

**AURORA.—GRAND** (Charles Lamb, m. m.): The Monte Carlo Girls 7 to good business. The Deep Purple 8; very good co. to capacity; business; pleased. The Sunny Side of Broadway 12 canceled. Woodford Players 12; two performances, to medium business. James K. Hackett in The Grain of Dust 14. Get-Rich-Quick Wallingford 15. William Hawley in Dear Old Billy 17.

**QUINCY.—EMPIRE** (W. L. Busby): Martin U. T. C. 10 to capacity. The Loman Twins in The Speculators 13; good business and satisfaction. The Girl in the Taxi 15 delighted crowded house; very capable co. A Millionaire Tramp 16. The Monte Carlo Girls 24. Holbrook Sullivan 25. The Cowboy and the Thief 26. Brewster's Millions 30. Richard Carle 30.

**BELEVILLE.—LYRIC** (W. S. Gilman): Squaw Man Oct. 22; good co. and business. Parisian Beauties 23 pleased good business. Merry Mary 29; good co. and business. McDuffy's Flats 4 pleased capacity. Girl in the Taxi 5; very good co.; capacity. Campus 12.

**CANON.—GRAND OPERA HOUSE** (William Duffield): Loma 13-14; best of season here. U. T. C. 7; good co.; fair business. Loman Twins in The Speculators 9; good house. One co. Allen Stock co. 13-15. Maldon's Picnic 20. Monte Carlo 30.

**STREATOR.—FLUME OPERA HOUSE** (J. E. Williams): Grace Hayward Associates Players in The Lottery Man 15-18; good; fair business. A Gentleman from Mississippi 20-25.

**MORRISON.—AUDITORIUM** (A. R. Lewis): The Runaway Girl 10; fair co.; good business. John R. Raito (Lecture Course) 12. Flora De Voss 20-25.

**TAYLORVILLE.—ELKS** (Jerry Homan): Bonita and Lew Hearn with a good co. The Commercial Traveler 10; good co.; fair business. Polly of the Circus 20.

**ROCKFORD.—GRAND** (Hugh Flannery): The Deep Purple 7; well received; good house. Paid in Full 10; fair business. Sunny Side of Broadway 11.

**OAK PARK.—WARRINGTON** (George M. Gatto): Grace Hayward Associates Players in The Lottery Man 15-18; good; fair business. A Gentleman from Mississippi 20-25.

**ELGIN.—GRAND** (Thelen and Prichett): Get-Rich-Quick Wallingford 14; good co. and house. With Edged Tools 20.

**STERLING.—ACADEMY** (George Olmstead): Le Brun Opera co. 9 pleased light business.

**MATTOON.—MAJESTIC** (Gay Morning Glories 9; fair business. Paid in Full 15.

## INDIANA.

**GOSHEN.—JEFFERSON** (H. C. Sommers): The County Sheriff 6; fair performance and business. Children's Entertainment, matinee, 7; good business. Titus's Grand Opera Quartette 10; large audience. Yvette Vanderville Tours 9 canceled. Mile. Jeanne Nuala and Russian Dancers 14 canceled. The Deep Purple 18. Imperial Russian Ballets Orchestra 20. Dante's Inferno 27, 28.—ITEMS: Harry Benham, a Goshen actor, has joined the Vitagraph co. in New York and John Higner, also of this city, is acting with the Lubin co. in Philadelphia.—The Tossell Vanderville Tours, after playing three engagements here with the idea of an engagement weekly abandoned the project.—The Goshen Lecture Course Association has abandoned its annual course for a season or two in the expectation that public interest will increase when a new course is submitted.

**SOUTH BEND.—OLIVER OPERA HOUSE** (Harry G. Sommers): Newman's Travel Talk on Moscow and St. Petersburg 9; drew well; excellent talk and splendid views. William Faversham and Julia Orr in The Faun 14. The Country Boy 15. Newman's lecture on Germany 16. Harry Lauder 17. Low Dogstater's Minstrels 18. George Darnley in Heart of Breakers 20.—AUDITORIUM (Harry G. Sommers): Brewster's Millions 6-8 pleased. Polly of the Circus 12-15; fine business; good attraction. Graustark 16-18. Salvation Nell 19-23.

**MUNCIE.—WYSON GRAND** (George S. Chellis): Madame Sherry 4; excellent co. and business. Manhattan Gaiety Girls 7; fair co. and business. My Cinderella Girl 10. The Cowboy Girl 11. Isle of Smiles 14. Parisian Beauties 21. The Girl in the Taxi 22. Rosary 23. Quiner Adams Sawyer 24. County Sheriff 25. Harry Whitehead 27. Over the River 28. Graustark 29. Alma 30.

**HUNTINGTON.—THEATRE** (H. E. Rosebrough): William Hawley 1; good business;

pleased. Rock of Ages 2; poor attendance; very good co. Cowboy and the Girl 4 pleased fair house. The Cinderella Girl 5 pleased good attendance. Hickman-Henry co. 12-14. Madame Sherry 20. Henry Woodard in The Prince of To-night 23.

**TERRE HAUTE.—GRAND** (T. W. Barhardt): William Huntry in Dear Old Billy 9-10; pleased large houses. Robert Hilliard in Paul Thura was 11; certainly a great attraction. Return date of Dear Old Billy 12; S. R. O. Brewster's Millions 14. The Girl in the Taxi 15-19. Imperial Russian Court Ballets Orchestra 15. The Light Eternal 20-22.

**LOGANSPORT.—NELSON** (C. A. Holden): The Rosary 8; good co. and business. County Sheriff 10. Manhattan Gaiety Girls 11. The Deep Purple 17. The Heart Breakers 21.—BROADWAY (Rine and Heimlich): The Hickman Stock co. 7-14 in The Swamp Angel and The Country Postmaster; good crowds nightly; excellent satisfaction.

**RICHMOND.—KENNETT** (O. G. Murray): Little Miss Fix-it Oct. 23, with Eva Tanguay, delighted good business. Dear Old Billy 4. Baby Mine 7 (return); fair business; pleased. Sidney Adams Sawyer 11. Girl from U. S. A. 12.

**KENDALLVILLE.—BOYER OPERA HOUSE** (A. M. Boyer): Bostonian Orchestra Oct. 28 pleased fair house. Madame Sherry 10; delighted good house. The Snow Man 9 pleased good business. The Chorus Lady 17. Cal Stewart in Politics 24.

**CONNEVILLE.—AUDITORIUM** (V. R. Kehl): Denver Express 14 canceled. Quiner Adams Sawyer 15 pleased small audience. The Rosary 21. The Le Brun co. 23 (benefit). The Girl in the Taxi 24. Alma. Where Do You Live? 25. Walker Whitehead Dec. 9.

**ANGOLA.—BOSTON** (Charles Hays): Cowboy Girl 1; poor co. and business. Snow Man 7; good business. Little Homestead 14. Girl 17. Cal Stewart 22. Lena Rivers 23. Rosary Blair Dec. 1. Stearns' U. T. C. 15.

**BLOOMINGTON.—HARRIS GRAND** (H. Harris): The Snow Man 2; business excellent; co. poor; Manager Harris compelled to stop performance at end of first act and return admissions.

**AUBURN.—OPERA HOUSE** (J. C. Henry): Little Homestead 10 pleased good house. Manhattan Gaiety Girls 10. Cal Stewart in Politics 20.

**CRAWFORDSVILLE.—MUSIC HALL** (George R. White): The Parisian Beauties 9; good co. and business. Baby Mine 11. A Commercial Traveler 13.

**UNION CITY.—UNION GRAND** (J. J. Fisher): The Cowboy Girl 7. Madame Sherry 9. The Rosary 13. Parisian Beauties 14.

**ALBION.—OPERA HOUSE** (Anthony G. Kimmell): The Cowboy Girl 3; good co.; fair business. The Little Homestead 4.

**WARREN.—EAGLE THEATRE** (H. S. Loman): My Cinderella Girl 7; fair business. The Snow Man 8 pleased good business.

**VINCENNES.—GRAND** (W. W. Wilson): Paid in Full 14. Brewster's Millions 15. Henri Breckers 17. Trilby Fritman Dec. 11.

**ROCHESTER.—ACADEMY** (James Marterson): County Sheriff 10; large house. A Wife's Secret (local) 14; full house.

**NOBLESVILLE.—GRAND** (H. C. Gash): The Hoover Stock co. 6-11.

## IOWA.

### DES MOINES.

The Coburn Players Drew Well and Pleased— Irene Oshier Joins Princess Stock.

The Coburn Players held the boards at the Des Moines Nov. 8-11, and presented Much Ado About Nothing, Macbeth, Taming of the Shrew, and Romeo and Juliet. The Des Moines Association was in session here during the week, and many of the members attended. The Princess Stock co. did a heavy business with David Harum 6-11. Thomas Reynolds was new to advantage. Wildfire 12-15, with the new leading woman, Irene Oshier. Professor H. B. Clark of the University of Chicago, gave a reading of Everywoman 4 before a large audience at the First Baptist Church. H. M. HARWOOD.

**IOWA FALLS.—METROPOLITAN OPERA HOUSE** (H. O. Ellsworth): Cecil Fanning delighted his business 9. Merry Mary 12. The World 21.—ITEMS: At the annual meeting of the Alamo Amusement Co. at Cedar Rapids it was decided to ransom the party last season with high class features.—When We Were Twenty-one is to be presented at Webster City Thanksgiving evening for a local benefit.—Mabel Faris, formerly of Waterloo, has won recognition in the West for dramatization of The Bridge of the Gods, by Balch. It is to be made an annual event at Astoria, Ore. to keep alive the Indian traditions. Miss Faris will direct the production.—Ed R. Salter, who missed calculation on his Hopkins, announces that he will take out his Hopkins alone.—Francis Bartlett, and will feature Ida Laurence and Harry LaMar in the production.—Waterloo now has a real stock co., known as the Boyce Players, headed by Francis J. Boyce. The co. is based at the Crystal Theatre.—Colonel George Hays, who is in advance of one of the Madame Sherry co., informs us that his co., "Bud" Hays, is playing Kid Harum in Peoria. Five Minutes from Broadway.—Philly P. Holedge, a former well-known Western actor, is now doing nicely in vanderbilt, being a member of the team of Butcher and Pickering in A Fatted Calf.—Facing the Music is to be presented by the St. Joseph Dramatic Club at Dubuque 29.—The new opera house at Groutinger is about finished and will be opened in December.—\$25,000 is being raised by the Commercial Club at Des Moines, Ia., to build a new opera house.—Punch Wagon has gone in advance of Frank Wimmer, who is playing A Gentleman in the Northwest.—May Britton has gone into vanderbilt and is playing in a sketch called Never Again. FRANK E. FOSTER.

**DAVENPORT.—BURTS OPERA HOUSE** (Cort, Kind and co.): Tri-City Stock co. in the Cowboy and the Thief 6, 7; appreciated by fair







Frank L. Talbot's Hippodrome opened 12 and is said to be the largest of its kind in the West. The Artists' Guild of this city will present The New Lady Sauter at the K. of O. Hall Dec. 7. Joseph C. Solari will direct operations.

### KANSAS CITY.

Low Fields Delighted Shubert Patrons—Richard Carle and Miss Hopper Pleased.

Low Fields came to the Shubert 12-18, presenting The Henpecked, which delighted large audiences nightly. Forbes Robertson in The Passing of the Third Floor Back 12-18. The Willis Wood had Richard Carle in Jumping Juniper 12-18, playing to excellent business. Mr. Carle is a big favorite here and his productions are always looked forward to with interest. Walker Whiteside 12-18. Robert Hilliard in A Fool There Was 12-18. Trilby Frimman in The Sweetest Girl in Paris was a big hit at the Grand 12-18, drawing large crowds nightly. The Soul Kiss 12-18. The William Grew Stock co. played The Girl from Out Under 12-18, which proved quite a hit. The play was extremely interesting and the work of Enid May Jackson and Mr. Grew in the leading roles was splendid. Mr. Grew 12-18. The Girl and the Tramp held the boards at the Gillies 12-18, playing to a very satisfactory week's business. Marnie Gardner and P. J. Kane were well received in the name parts of the play and were supported by a capable co. The Heart of Chicago 12-18. The Bolshoi and his Bolshoiens were the headline offering of a good bill at the Orpheum 12-18, which also included Hermine Shone and co., Crouch and Welch, Henry Olive, Hawthorne and Burt, Klein Brothers and Brennan, and La Amena and Victor. Business excellent. The usual attractive bill at the Empress drew good crowds nightly. The programme included Russell and Smith's Minstrels, Dan Mason and co., Hill and Ackerman, Florence Humes, Lew Orin and Lillian, and Franz Meisel. The Love Makers with Sam Howe featured, was the Gaiety offering 12-18, opening to two big Sunday crowds. A big co. of entertainers were enthusiastically received. Charles Robinson's Gracie Girls 12-18. The Yankee Doodle Girls played the week of 12-18 at the Century before good-sized audiences. Harry Byron, "Bill" Brennan and others found favor. Star Show Girls 12-18.

**ST. JOSEPH.—TOTTLE (C. U. Philley):** George Evans's Minstrels 10: an enjoyable performance; pleasant house. The Sweetest Girl in Paris 11: excellent co.; chief favorites were Trilby Frimman, Bertie Herron, and William Edmunds; business good. The Red Rose 12. Richard Carle in Jumping Juniper 10. Victor Morris 12. The Girl in Love 12. **LYCEUM (C. U. Philley):** Marnie Gardner in The Girl and the Tramp 8-9: well received by good business. Loman Howe's pictures 10, 11: excellent as ever; drew well. Harry Clay Blaney in Across the Pacific 12-18. **HANNIBAL.—PARK (J. B. Price):** The Travelling Salesman 14: good co. and business. Ribble and Martin's U. T. O. 11: pleased two good houses. Jolly John Larkin 15. The New Millionaire's Tramp 15. The Grace Baird Stock co. 20-25. Brewster's Millions 30. The Sweetest Girl in Paris Dec. 3. **FULTON.—FRATTS (Gay and Newland):** McDermott Stock co. and Rosey Pearl the Mystery Girl, opened Oct. 30-4 to crowded house, presenting The White Slave. Mr. Bobb (local) 6. Singing School (local) 9. Grace Baird Stock co. 12-18. **LAMAR.—OPERA HOUSE (W. E. Banks):** The Macka 8-9: packed house; co. excellent. Travelling Salesman 14: good performance and business. The Wolf Dec. 4. The Merry Tramps 30. **MODERLY.—HALLORAN'S (P. Halloran):** Morer Stock co. 6-11: pleased good business. Loman Howe in The Speculator 14. Madame Sherry 18. Travelling Salesman 18.

### MONTANA.

**BUTTE.—BROADWAY (James K. Healet):** Checkers 6. The Flirting Princess 9. The Fortune Hunter 13. The Three Twins 15. The Gambler's 24. George Alder 25. The Virginian 30. **FAMILY THEATRE (Earl Keeler):** The Maud Henderson co. opened Dec. 3. Indefinite. The Crook 12-18. Jack in the Box 19-25. **TRINITY (Uncle):** Dick Sutton has returned from Salt Lake City. **HELENA.—THEATRE (George A. Miner):** Kate Putnam 12 Mother Oct. 27; drew well. Checkers 6. Flirting Princess 10. Fortune Hunter 16. Hottest Coon in Dixie 18. Mountain Ash Choir 20. The Gambler's 25. The Roach-Wagner-Shank Opera co. 25. Busy Izzy 27. Spring Maid 30.

### NEBRASKA.

#### OMAHA.

George Evans's Minstrels at the Brandeis and Other Good Attractions to Come.

George Evans's Honey Boy Minstrels were seen at the Brandeis 12-14. Manager Burgess has Walker Whiteside 15. The Girl I Love 17. 18. Richard Carle 19-21. Robert Hilliard 23-25. The Sweetest Girl in Paris 26-28. At the Boyd House's Band pleased two large Sunday audiences 12. The programme being a most popular one. Gertrude Hoffmann 20-22. Robinson Crusoe Girls at the Gaiety week of 12 opened to a packed house and turned many away. Star and Garter Show 19-25. Baker's Star Show Girls at the Kruz week of 12 proved a most popular attraction. John T. Baber as "The Country Kid" is most amusing. The New Century Girls 12-18. The Deserter in the Bill at the American week of 12, given by the Woodward Stock co., with Are You a Mason? underlined.

#### J. RINGWALT.

**LINCOLN.—OLIVER (F. C. Zehrman):** Jim the Penman 7. 8: tri-star cast of Florence Roberts, Thurston Bergen, and Theodore Roberts; good business. The Red Rose 9. 10: pleased fairly good business. George Evans's Honey Boy Minstrels 11: excellent co.—ORPHEUM (W. E. Pieroni): Offering for week of 13: Richard Crolius and co., Rice and Freyost, Frank Brothers, Kelly and Wentworth, John Delmore, Mary and Murray, Four Miles. **LYRIC (L. M. Gorman):** Vendeville and pictures 12-15: business good, to good picture. **AUDITORIUM:** Sonora's Band 11: fair house. **GRAND INLAND.—BARTENBACH'S OPERA HOUSE:** Fair performance. Servant in the House 8: good house and good performance. Loman Howe 4: good house and good performance.

ance. Bonary 7: good house and good performance. Lion and the Mouse 15. Tim Marohy 22. **NORFOLK.—UDITORIUM (M. W. Jencks):** The Servant of the House 7: good performance; small house. Jim the Penman 8: exceptionally fine co., to good business. Yankee Doodle Boy 23. Baby Mine 24. **YORK.—OPERA HOUSE (W. D. Fisher):** Lion and the Mouse 15: pleased fair house.

### NEW HAMPSHIRE.

**DOVER.—CITY OPERA HOUSE (Corson and King):** Boston's U. T. O. 25. Yale Stock co. 30-Dec. 2. **ITEMS:** Nine Silly Scholars turned away people 12-18 at the Orpheum. **TACKS:** Young, a Dover midwit, is in the east. **Hatchfield Stock co.** at the Lyric played to 2. S. O. 12-18. **CLAREMONT.—OPERA HOUSE (H. T. Eaton):** The Cat and the Fiddle 5: pleased a medium-sized audience. **MANCHESTER.—PARK:** Paid in Full 8: excellent co. and business. Cat and the Fiddle 14. Chocolate Soldier 21. **PORTSMOUTH.—THEATRE (P. W. Hartford):** Over Night Oct. 25: pleased fine business. **BERLIN.—ALBERT (Albert Croteau):** The Missouri Girl 8.

### NEW JERSEY.

#### NEWARK.

Ralph Herz Made Good Record in Trying Circumstances—Stock Company News.

Doctor De Luxe, with Ralph Herz in the chief role, was the attraction at the Newark 12-18. Mr. Herz made a big hit, though somewhat handicapped by having to carry his left arm in a sling as the result of his accident in Philadelphia last week. Co. and business excellent. The Love Makers with Sam Howe featured, as usual, when they presented The Warrons of Virginia 12-18. The entire co. entered into the spirit of the play and did most creditable work. Lovers Lane 30. Ten Nights in a Bar Room was seen at the Columbia 12-18 and entertained good business all week. The Bon Tons 12-18 crowded the Gaiety, with Bert Balser and Lee Hickman as principal fun-makers. **GEORGE S. APPELGATE.**

#### JERSEY CITY.

Jean Adair in Mother Pleased Good Houses at the Majestic—Personal Mention.

Mother was presented at the Majestic 12-18 and gave best of satisfaction to large houses. Cicciotta Co. was in the Real Thing 20-25. Red Rose 27-Dec. 2. Miss New York, Jr., was the attraction at the Bon Ton 12-18 and drew well. Sam Devere's co. 20-27. Walter D. Greese, leading man of the Mother co., met many old friends while in this city. He received a most cordial reception. James "Butts" Fann, who has been employed by Manager Frank E. Henderson as a stage hand for the past twenty years, ended his engagement at the Majestic Theatre 11 and went to work on the stage of the Bon Ton. **WALTER O. SMITH.**

**BURLINGTON.—AUDITORIUM (Charles M. Lanning):** A Girl of the Mountains 14: evenly balanced co.; above average of popular-priced attractions. Al White's Four Jolly Jiggers 15: a unique offering set off by winning instant favor from an audience that had been in the house. Others on the bill making decided hits were Rosworth and Otto. **ITEMS:** The Elks held their Lodge of Sorrow 5. The services promised to be more than ordinary interests through the united efforts of the committee who have engaged artists well known to the musical world. The death of Orville Chadbourne, a former proprietor of an amusement enterprise at Lamberville and later a vaudeville and picture house in Vineland, N. J., occurred at his home in this city 12. Victor J. Connelly, has temporarily retired from professional life. Captain Sprague Miller's painting of pictures in oil while blindfolded attracted good business at the Majestic 15. Manager Lanning conducted the revival of mid-week vaudeville in the near future. **J. WILL BURN.**

**TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses):** The Confession 14-15; Nansmore 16. The Marionettes 16: drew well. The Two Orphans 17-18. The Pink Lady 20-22, with Frank Daniels. The New York 23-25. **BROAD STREET (George Fish):** Porthough Stock co. presented The White Sister 12-18 to fair business. Next week, Going Home.

**BRIDGETON.—CRITERION (Ed. B. Moore):** Myrtle-Harper Stock co. opened to a capacity house in Salomey Jane 13; followed by Sunday. Girl in Waiting, A Gentleman from the South, and The Great John Ganton. Baby Mine 21.

**UNION HILL.—HUDSON:** New faces 12-18 were Homer Miles and co., Lord Robert, Armstrong and Clark, Noral and Innach, George M. Austin and co., Wormwood's Monkeys, and James Buckman.

**RED BANK.—LYCEUM (William Hamilton):** Tempest Stock co. 1-4: fair business. Fred Irvine's Majestic 11: pleased big house. Man on the Box 20.

**HOBOKEN.—GAYETY:** Vale Stock in The Wife 12-18: well presented and drew well. Forty-five Minutes from Broadway 20-25.

### NEW YORK.

**SYRACUSE.—EMPIRE (F. Gae):** Elsie Ferguson in The First Lady in the Land attracted well and pleased 9-11. Rose Cochran and Frederic Perry were prominent in the support. Frances Starr in The Case of Becky, with a most capable support, held her audience to intense interest 12-15. Albert Barringer and Charles Dalton were excellent in "Fat" Maria; business large. Guy Bates Post in The Challenge 16-18. Christine MacNeill in The Spring Maid 20-25. **WETTING (John L. Kerr):** Edith Wynne Matthison captivated large houses with her magnificent voice, exquisite art and charming personality in The Piner 9-11. Tambores and Bones of Syracuse University held two big houses at their performance of Morning Star 12-14. 15. Holbrook Blinn in The Boy 16-17. Viola Allen 18. **KITTY'S Band** 19. William Collier 21, 22. **BARTABLE (B. Bartable):** Richard J. Jones drew big houses in Silver 12-14. Daniel Boone to two heavy business 15-18. The Smart set 16-18. The Bonary 20-25. **ITEM:** Charles Sawe Ken-

nedy was here visiting Mrs. Kennedy (Edith Wynne Matthison) 9-11. **R. A. BRIDGMAN.** **ELMIRA.—LYCEUM (Lee Norton):** Fritz Schell in The Duchess 10: large and delighted house. Forty-five Minutes from Broadway 11: two good houses; pleased. Naughty Marietta 16. Little Miss Out-Of-17. 18. Helen Lowell in The Rejuvenation of Aunt Mary 20. Baby Mine 23. The Goose Girl 25. **MAJESTIC (G. W. Middleton):** Mirth held sway at this house 12-18, when the Stanford and Western Players produced A Bachelor's Honymoon most acceptably. Carmen 20-25. **THESPIS HALL:** Fraternity of Theatists in Her From Man 15. **ITEMS:** Joseph Berry of the Foster Theatre, Fulton, N. Y., Edward Beck and Carl Gantwoort, recently of the Morick's Theatre Opera co., have joined Naughty Marietta and Henry W. Savage's co. in The Girl of the Golden West, respectively.

**ALBANY.—HARMANUS BLECKER HALL (Edward M. Hart, mgr.):** The National Irish Players 10, 11 in an extensive repertoire of one and two act plays drew small but highly appreciative audiences; the clever work of these artists made a strong impression. Gaby Vassili and the Winter Garden of Vandervill played a successful engagement 12-15, drawing full capacity audiences. Gaby made her first appearance here in Vera Violetta, an opera from the repertoire of Leo Stein, which affords her good opportunities to sing, dance and display her natural charms. The vaudeville artist, which was the chief feature of the performance, was of unusual merit. Over Night 16-18 was well received by packed houses. Olla Hylan in Little Boy Blue 20-22. Grace La Rue in Betty 23. Willie Collier 24, 25. **G. W. HARRISON.**

**SCHENECTADY.—VAN COULLEN OPERA HOUSE (Charles G. McDonald):** Helen Lowell in The Rejuvenation of Aunt Mary 8: enthusiastically received by two large houses. The Man of the Hour 10: witnessed by good-sized audiences. Holbrook Blinn in The Boy 11: given hearty reception by two large audiences. Fealy and Felix Krema deserve special mention. The Smart Set 13, with S. H. Dandier; fairly good business. Over Night 14, 15 repeated former success. He and she 16. Silly the Kid 17, 18. Belvedere 19-20-25. **MOHAWK (Ackerman Gill):** Big Gaiety co. to fair business 9-11. Rose Hyall's London Belle drew large and enthusiastic audiences 12-15. GINGER Girls 16-18. Painting the Town 20-23. Honormoon Girls 23-25. Minnie's Maid 27-30.

**ROCHESTER.—LYCEUM (M. E. Wolf):** Elsie Ferguson in The First Lady in the Land 6-8: large and friendly houses. Frederic Perry and Aaron Burr shared honors with Miss Ferguson. Local affair of considerable importance was the production of The Case of Becky, which the Lyceum 9-11 by amateurs. John Adams Warner is responsible for the music. Guy Bates Post in The Challenge 12-15. Frances Starr in The Case of Becky 16-18. Catherine O'Rourke in The White Sister with Catherine O'Rourke in the title-role, proved an excellent attraction 9-11. The acting of Miss O'Rourke was artistic and effective, and she was given able support by David Good, Victor Threms 12-15. On the Trail 16-18. **COOPER (F. W. Mounts):** The Cherry Blossoms 6-11. Jack Perry in responsible for a large measure of the success of the play. Lillian Perry and Ethel Hall carry on the vocal honors. **ORCHARDIAN (F. Strang):** Rose Hyall and the London Belle played big houses 6-11. Florence Lawrence has clever work, much much favor. The vaudeville acts were well received, especially that of Johnny Weber. **NORWICH.—CLARK OPERA HOUSE (L. B. Bassett):** The Town Marshal Oct. 23: pleased big audience. De Rue Brothers' Minstrels 7: good performance. **R. A. O. The County Sheriff** 10: amused fair-sized audience. Lotus Glee Club 14. Baby Mine 16. **ITEM:** After April 1, 1912, there will be no Opera House here, as the Norwich Lodge, F. and A. M., has bought the block, and after alterations and extensive improvements will be occupied by them as a temple.

**WATERTOWN.—CITY OPERA HOUSE (W. Scott Matraw):** May A. Bell Marks Stock co. in repertoire 6-11: business good. **LYRIC (J. E. Lewis):** Saunders Merry Makers in tabloid musical comedy 9-11. **KIRKNEY'S ORPHEUM (S. L. Oswald):** Edwin Weaver and Associate Players in spectacular productions to excellent business. **PALMYRA.—OPERA HOUSE (H. L. Averill):** Howell-Keith Stock co. closed very successful engagement 11. Plays last half of week: Don't Tell My Wife, Sugar Harbor, and August Mines; co. very good; big business. Madame Harriet Labadie in Gossip 13: good, to fair business. Remont and Sunshine 23. John Voss's Minstrels Dec. 4.

**BINGHAMTON.—STONE OPERA HOUSE (O. E. Hathaway):** The Union House 4: well received by very large audiences. Fall Girl in The Monarch and the Maid 6-8: fair performance and business. Forty-five Minutes from Broadway 10. Critical Report in The Duchess 11. Little Miss Cutie 12.

**AUBURN.—JEFFERSON (J. M. Brennan):** Forty-five Minutes from Broadway 14: pleased fair-sized audience. Viola Allen 18: one house. Helen Lowell 18: good business. Madame Labadie 22. **AUDITORIUM (J. N. Ross):** Naughty Marietta 21.

**PENN WASH.—SAMPSON (C. H. Simon):** Madame X 10: with Adelaide French and capable co.; excellent satisfaction; large business. Forty-five Minutes from Broadway 15: pleased fair business. Little Miss Out-Of-20. 21. **KITTY'S Band** 23. Voss's Minstrels 30. **JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters):** The Blue Moon 13: fair co. and business. Silver Threads 17. The Girl from Sector's 18. May Irwin 22. Dr. Beans from Boston 23. The Rejuvenation of Aunt Mary 24. Baby Mine 25.

**NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman):** Howell-Keith Stock co. 12-17, opening in The Desert followed by Sugar Harbor, pleased good business. **KITTY'S Band** 22. Shine on Harvest Moon 23. National Stock co. 27-30. Voss's Minstrels Dec. 1.

**BATAVIA.—DELLINGER OPERA HOUSE (William F. Hall):** Baby Mine 9: excellent to good business. The Bonary 14 cancelled, on account of epidemic of diphtheria the house being closed by order of the Board of Health until further orders.

**GLENS FALLS.—EMPIRE (B. J. Lench):** Kirk Brown Stock co. 6-11 closed a successful week; giving good satisfaction. Flats O'Hara in Love's Young Dream 14: excellent satisfaction. Fair business. Jones's pictures 15: pleasant packed house. Billy the Kid 16. Over Night 18.

**OSWEGO.—RICHARDSON (William J. Seaton):** Holbrook Blinn in The Boy 12: one performance; good-sized audience; excellent co. Viola Allen in My Lady of Coventry 15: sensational production, well staged and costumed. The Boy 16. **WILLIAM COLIER** 20. **FOURKENTEN.—COLLINGWOOD OPERA HOUSE:** He and she 14: good; fair attendance. Over Night 15: fair; big house. Moving pictures and vaudeville 16, 17. Flats

## ORDER ONE TO-DAY

### THE Pocket Umbrella

Is just the thing you want. Just telescope it to about one-third its ordinary length. There are no parts to be taken off or put on and it does not look bulky as a package but just like a miniature umbrella.

Put it in your grip when you are ready to go on a business or pleasure trip; carry it in your hip pocket on threatening days and you will always be prepared. It is the only umbrella that you will not lose, misplace, or be in the way.

When the umbrella is used for a cane or for rain it looks just the same as any high-grade umbrella; it is stronger than any umbrella made, also is rust-proof because the frame is electro-plated instead of enameled.

To be sure of prompt shipment for Christmas presents, order to-day. Money back if not satisfactory.

**The Pocket Umbrella Co.**  
FINDLAY, OHIO



**DIANA SIDE BRAIDS**

The Latest Parisian Cut! This charming coiffure: my own interpretation of the very newest Paris \$12.75

Special rate to professionals. Mail orders (Ind. Catalogue free. Specialist in all kinds of hair dress.

**MME. FRIED,**  
25-27 West 24th Street, New York City

## A REAL Suburban Home

For Sale: 35 minutes from Broadway and a short walk from the station. House has 10 lovely rooms with all conveniences; also a nice stable and large plot of ground. Price, \$16,000, and terms to suit purchaser.

We have some elegant properties at lower or higher prices. Pure air and sunshine with every purchase

**The Ormiston Real Estate Co.**  
1st Ave. cor. Third St. Mount Vernon, N. Y.



# ANDREWS THEATRE SALAMANCA NEW YORK

Midway between Jamestown, N. Y., and Bradford, Pa.

A new modern ground-floor, fire-proof theatre. Seating capacity, 1000. Will open about December 1st. Now booking high class attractions. Guarantee as per cent.

MAX ANDREWS, Mgr.

## A SPECIAL MEETING OF THE ACTORS' FUND OF AMERICA

To be held at The Lyceum Theatre, New York City, on TUESDAY, DECEMBER 12th, 1917, at 8 p.m. for the purpose of voting on and adopting amendments to the By-Laws. All members of the profession who are members of the Fund are requested to attend.

FRANK MCKEE, Secretary.

DANIEL FROHMAN, President.

## "A Gift for the Folks at Home"

PERFORMERS—Send us your latest photo and we will make you a handsome Hand-Painted Transparency with choice of your metal or gold frame. These window pictures are durable, highly artistic, and make a beautiful gift. Can be made from any picture. Price complete, \$2.50. See one in this Mission reception room. We also make lantern slides for all purposes. W. LINDSEY GORDON, Manager, Glass Art Pictures, 207 West 24th St., New York City.

## Dramatic Authors, Attention!!

If you have a strong, virile play, a play with a purpose, I should like to consider it with a view to trying it out with my own stock company, with the intention of a metropolitan production. All scripts submitted will receive careful attention and will be read in the order of their receipt.

Address: LESTER LONERGAN PLAYERS, Hathaway's Theatre, New Bedford, Mass.

## TO RENT FOR A TERM OF YEARS

Corner brick building, 25 by 100 feet, 4 stories and basement, on Woodward Avenue, Detroit, next block to Postcharian Hotel; excellent for theatre, hotel or business. E. T. Wood, Moffat Building, Detroit, Mich.

## WANTS

Notes, 10 words 25c., each additional word 5c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

ACTOR'S daughter, experienced stenographer, rapid operator, open for secretary's position, 720 E. 21st St., Bronx, New York.

FOR SALE—Select photographs of Bernhardt and other dramatic stars; many autographed. Roy Shambles, 731 Studebaker Building, South Bend, Ind.

PROFESSIONAL couple sacrifices mind lined overcoat. Persian lamb collar, \$55; coat \$175. Genuine Caracul coat, \$25; coat \$150; suit two handsome fur sets. Write or call. M. J., Suite 401, 118 East 28th St., New York.

SERIOUS minded actors, of good character, wishing to study for the European ministry, address Rev. Walter E. Bentley, Mission.

STAGE Director—Sketch Bureau. Professional Coach, all branches. Acts written around special talent; rehearsal studies; opening scenes. Singers and clever people always in demand. Hellett, Exchange Building, 145 W. 4th.

TALENTED amateur—inventor offers: Ohio only. Permanent stock, repertoire; six months' experience. Cleveland; weight 155; cost \$1. 50 small parts, bits, props, general business. Box 247, Geneva, Ohio.

WANTED—Small, rough subrota for vanderville act (half part), one capable of controlling time preferred. T. J., care Mission.

WANTED—Quick blank verse people, all lines; singers preferred; state salary and all first letters. Address: E. C. Oline, Lake City, Pa., Nov. 20, Monticello, 27, Tallahassee 28, Bainbridge, Ga., 29, Americus 30.

WANTED—Leading reputable actor, who has high-class sketch, to join lady in producing. Address with full particulars. General, Mission.

WHO wants management of beautiful, young singer? Lecher says: "Another Mary Garrison." Address "Temperamental," Dramatic

been transferred to Wilmington. He is succeeded by Walter Howard, former treasurer of the Academy of Music. An agreement has been reached between the managers of the Orpheum, Hippodrome, and Palace theatres and the local Musicians' Union, with the result that orchestras will hereafter be used in the playhouses above mentioned.

MCKEESPORT.—WHITE'S NEW THEATRE (Fred H. Johnson): Keith Stock co. closed and business. Cato Keith, Sophia Pullen, and parts. Let George Do It 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Let George Do It 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Let George Do It 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Let George Do It 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Let George Do It 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

U'bars in Love's Young Dream 18. Billie the Girl 23. Arrive 24.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35: 36: 37: 38: 39: 40: 41: 42: 43: 44: 45: 46: 47: 48: 49: 50: 51: 52: 53: 54: 55: 56: 57: 58: 59: 60: 61: 62: 63: 64: 65: 66: 67: 68: 69: 70: 71: 72: 73: 74: 75: 76: 77: 78: 79: 80: 81: 82: 83: 84: 85: 86: 87: 88: 89: 90: 91: 92: 93: 94: 95: 96: 97: 98: 99: 100.

OSWEGO.—THEATRE (George A. Roberson): Fort Five Minutes from Broadway 9: 10: 11: 12: 13: 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: 29: 30: 31: 32: 33: 34: 35



**Darlings of Paris 13:** excellent performance; big business. **Stetson's U. T. C. 14:** good performance; big business. **James Brown's Travel Pictures 15:** delighted a fair-sized house. **The Wolf 17:** Along the Kennel 21. Confession 30.

**WILLIAMSPORT—LYCOMING OPERA HOUSE (L. J. Fisk):** Thomas H. Shea 13-15 in A Man and His Wife, Dr. Fekyl and Mr. Shea, and the Ball to Good-night and enthusiastically; each and every play nicely staged; strong and clever co. Mr. and Mrs. Shea received an ovation and Mrs. Shea some beautiful flowers. They have several personal friends here and were entertained by them. **Harry Kelly in His Honor the Mayor 17:** Frital Schen 20.

**YORK—OPERA HOUSE (B. C. Panta):** H. Henry's Minstrels Oct. 31; small house; unsatisfactory performance. The Russian Imperial Ballets Orchestra 2; delightful entertainment; appreciative audience. Along the Kennel 4; fair business. A Bunch of Keys 7; fair business; unsatisfactory performance. Little Boy Blue 10. Queen of the Folies Beres 11. The Deep Purple 13. Jesse James 14. Darlings of Paris 15.

**JOHNSTOWN—CAMBRIA THEATRE (H. W. Scherer):** The Wife Decides 9; fair business. When a Woman Decides 10; ditto. Stetson's U. T. C. 11; the classical business. Savage's Girl of the Golden West opera 13; good production to fair business. The Girl in the Taxi 14; fair attraction and business. The Deep Purple 17. The Darling of Paris 15. Peck's Bad Boy 18. Jesse James, M. P. 18.

**HARRISBURG—MAJESTIC (N. C. Mirick):** May Irwin in She Knows Better 10 drew fair business. Deep Purple 14; fair business and line co. The Girl of the Golden West 15 in operatic form drew good business at increased prices. Thomas H. Shea 16-18. Harry Kelly 21. Williams' Imperials (barbarians) 22. Baby Mine 23. Frital Schen 24.

**PITTSBURGH—BROAD STREET (H. J. Sinclair):** The Girl in the Taxi 4; excellent co.; fair business; frequent curtain calls; very good satisfaction. The Witching Hour 7; good co.; fair business; pleased the audience. The Girl in the Taxi 9-11; excellent pictures to fair business. The County Sheriff 10. When a Woman Will 15.

**SUNBURY—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd):** The Girl in the Taxi 11; fair-sized audience; deserved larger. Ward De Wolf in the role of Bertie Stewart was well received. The Witching Hour 15; large audience. Madame X 21. Murray and Mackey Stock co. 27-Dec. 2.

**TARENTUM—NIXON (C. N. Reed):** His Honor the Mayor 7; fair house and performance. Three Twine 11; co. and business good. Keith Stock co. opened a week's engagement 13 to good business; co. good. The Wolf 31. The Old Homestead 24. Victor Berger, lecturer. Chaucer-Keiffer Stock co. 27-Dec. 2.

**VANDERGRIFT—CASINO (C. F. Fox):** Chaucer-Keiffer Stock co. 8-11 in Lena Rivers, St. Elmo, Soldier of the Empire, Bachelor of the Ranch; good to good business. Peck's Bad Boy 14. Inaugural 18. Sunny South co. 23-25. Cowboy Girl 25. Howe's pictures Dec. 2.

**HARLETON—GRAND (P. D. Outch):** Helen Grayce Stock 11 in Arcton, Square Man, Charlie's Aunt, Beverly of Graceland, Jack Eyre, Gentleman from Mississippi, Three Weeks, Romeo and Juliet, and Wildfire 5-11; S. B. O. nearly all week. Witching Hour 13.

**MEADVILLE—ACADEMY (Ben F. Mack, res. mgr.):** Peck's Bad Boy 9; fair co. and business. The Blue Mouse 13; very good co.; gave entire satisfaction to big business. The Girl from House 14. Silver Threads 22. The Girl in the Taxi 25.

**SCRANTON—LYCOMB (Thomas M. Gibbons):** Girl in the Taxi 10. Seal of the Confession 14 (amateur); well presented, to packed house. Girl of the Golden West 16 pleased S. B. O. at advanced prices. Frital Schen in The Duchess 21. Grace La Rue in Betty 24.

**POTTSTOWN—GRAND (W. H. Gracey):** Myrtle Harder co. in repertoire Oct. 27-31; very successful. Nan Knighton co. in The Delawares and The Red Circle 10, 11; good houses. Girl of the Mountains 16. Helen Grayce co. 20-25.

**GREENVILLE—LAIRD OPERA HOUSE (W. H. Miller):** The Wolf 9; very good co. to fair sized house. Blue Mouse 18. The Girl from Rector's 21; Thiel College (local). 24; U. T. C. 27.

**HONESDALE—LYRIC (B. H. Dietrich):** The Witching Hour 9; fair business; excellent co. Forty-five Minutes from Broadway 17. H. Henry's Minstrels 20. The Dunbars 24. Madame X 27.

**POTTSVILLE—ACADEMY (Charles Hausman):** Helen Grayce Stock 13-15 pleased big house. Girl of the Mountains 20. Forty-five Minutes from Broadway 21. His Honor the Mayor 23. Baby Mine 24. Two Orphans 25.

**DUBOIS—AVENUE THEATRE (A. F. Watt):** His Honor the Mayor 9; good co. and business; pleased. Three Twine 15 pleased full house.

**WEST CHESTER—OPERA HOUSE (J. F. Small):** Montville Flowers 6 pleased large house. A Pair of Country Kids 17. The Girl and the Tramp 20. The Hussars 25.

**WELLSBORO—BACHE AUDITORIUM (Dart and Dart):** The Witching Hour 4; left nothing to be desired; fair business. Madame X 17.

**BRADFORD—THEATRE (Jay North):** The Wolf 2; pleased good attendance. The Blue Mouse 11. Silver Threads 16. Vogel's Minstrels 18.

**DANVILLE—OPERA HOUSE (C. F. and D. R. Edmonson):** The Wife Decides 4; very good to fair business. The Witching Hour 14. Madame X 20.

**LEBANON—ACADEMY (George Spang):** Whitehead Strauss co. 6-11; large and appreciative house. Introduces Me 15. James Boys 15-16. Fair of Country Kids 18.

**ROCHESTER—MAJESTIC (Pollack and Arnold):** Alma Where Do You Live 6; delighted small audience. Buster Brown 9; fair business and performance. Peck's Bad Boy 10.

**RENOVO—THEATRE (Kline and Johnson):** O'Connell with John Vogel's Minstrels 15; S. B. O.; excellent satisfaction. Harry Kelly in His Honor the Mayor 18.

**WARREN—LIBRARY THEATRE (F. R. Scott):** The Blue Mouse 9; small house. Three Twine 17. Richard J. Jose 30.

**OIL CITY—THEATRE (George W. Lowder):** Blue Mouse 18. Silver Threads 21. Girl from Rector's 22.

**BELLEFAYNE—OPERA HOUSE (Ed Garmen):** John Vogel's Minstrels 15; pleased good house. His Honor the Mayor 18.

**NEW CASTLE—OPERA HOUSE (C. A. Lawford):** Buster Brown 7; good co. and business. Alma 9 pleased good business.

**SHARON—GRAND (G. B. Swartz, res. mgr.):** The Wolf 13 pleased a small house. The Girl from Rector's 24.

**RHODE ISLAND. PROVIDENCE.**

**Margaret Hington's New Play Well Received—Lowell Sherman Popular Here.**

In years past the Opera House has been the scene of many initial performances but seldom if ever has such a bright future been predicted as that of the first performance of Kindling Match, which Margaret Hington successfully launched 13-15. Louise Gunning in The Balkan Princess 20-22.

Elin Ferguson was received with decided favor in the leading role of The First Lady in the Land at the Empire 13-15. She invests the role of Dolly Todd with wonderful personal charm and is surrounded by a cast of principals which portray a vivid picture of the historical events of the period. Maids Here in Dr. 15.

Our New Minister was at the Imperial 13-15, revealing a picture of old New England life that was most satisfactory. Ten Nights in a Bar Room 20-22.

The Bohemian Show, featuring The Broadway Girl, held forth at the Westminster during the week to crowded houses. It is perhaps the best attraction that has been to the house in recent years. Queen of Bohemia 20-22.

Lowell Sherman played his first engagement with Elin Ferguson in The First Lady of the Land at the Empire 13. Renouncing Henry Morimer, and his initial appearance was the signal for deafening applause.

The Bohemians are again to the front with a musical comedy, which they will present to the Rocktonnet School for Boys on Thanksgiving Eve.

The First Light Infantry will present its annual offering at the Providence Opera House during the first part of December. Blanche Veder, one of Lila Leish's pupils, will have a prominent role. H. F. HYLAND.

**NEWPORT—OPERA HOUSE (Ella B. Holmes, res. mgr.):** The Beauty Spot 11; good performance to big business. The G-mblers 14; canabie co. 15. S. B. O. house.

**WOONSOCKET—BIJOU (George A. Haley):** Bijou Stock co. in The Glensman 13-15; good performances; good business. Lena Rivers 20-25.

**PAWTUCKET—BIJOU (David B. Bufanton):** Bijou Stock co. in Mizouza 13-15; fair business. The Glensman 20-25.

**SOUTH CAROLINA.**

**COLUMBIA—THEATRE (F. L. Brown):** The Rosary 11; good to large house. Ty Cobb in College Widow 14 pleased good business. The Country Boy 17. Alias Jimmy Valentine 18. Beverly 20. Aborn Grand Opera co. 23. Miss Nobody from Starland 25.

**SPARTANBURG—HARRIS (J. T. Harris, Jr.):** The Rosary 8; fair house. Seven Days 6; good house and well pleased. Coburn's Minstrels 7; fair audience; highly entertained. Granstark 8; small house; tad weather.

**CHARLESTON—ACADEMY (Charles B. Matthews):** Seven Days 10; pleased small audience. Beverly of Graceland 13. 14; S. B. O.; good co. College Widow 15. Rosary 16. Aborn Opera co. 17, 18.

**FLORENCE—AUDITORIUM (J. M. O'Dowd):** The Rosary 9; very good co. to full house. The Girl from Rector's 14.—UNDER CANVAS: A. G. Allen's Minstrels 18.

**SOUTH DAKOTA.**

**SIOUX FALLS—NEW THEATRE (Fred Becker):** Hans Hanson 5; pleased a good house. The Girl I Love 8; to deservingly good business. The Servant in the House 12. Florence and Leslie Roberts 15 in Jim the Penman. The Gipsies 19, hypnotism.

**HURON—GRAND (James Daum):** Millionaire Tramp 9; fair co. and house. Chase-Lister co. 18-19.

**TENNESSEE.**

**CHATTANOOGA—ALBERT (C. W. Rex):** Eve Tanguay in Little Miss Flit 6, 7; pleased good business. Rebecca of Sunnybrook Farm 22. 23.—LYRIC (C. W. Rex): Nat O. Goodwin in The Captain 15. Excuse Me 18.—BIJOU (C. W. Rex): Hanlon's Fantasma 6-11; pleased good business. Around the Clock 13-15.—ITEMS: The Lyric Theatre on account of its more central location, has been recognized and will be used for most of the regular attractions.—The Albert will be used only for the larger attractions.

**BRISTOL—HARKLING (Lawrence O. Caldwell):** Thomas Jefferson in Rip Van Winkle 10; pleased good business. Mildred and Bonclere 13, 14; good to poor business. Manhattan Opera co. 22-25. Granstark 30. Al. Wilson Dec. 9.

**TEXAS.**

**SAN ANTONIO—GRAND (Sidney H. Wells):** George Evans' Minstrels Oct. 25, 26 drew four well filled houses and pronounced best minstrel show here this season. Sousa and his band 30; well received. The Third Degree 4, 5; fair business. Richard Brewster as played by Raymond Wells was deserving of special mention. Mr. Wells is painstaking and his work is very good. Ida Root Gordon as Mrs. Howard Jefferies, Jr., made quite an impression here, receiving a curtain call after each act each evening; co. well balanced. The Thief 6, 7; unfortunate; small houses; account bad weather; co. good and clever. Madame Sherry 8-10, with Ada Meade leading, was again received by four full houses. On the first night the S. B. O. sign was in evidence, and same can be said of the matinee. Three persons who were with the co. when seen here last season were warmly received, these being Miss Meade, Alta Virginia Houston, and Ben Grigoriak. Neil McCay who was shot in Houston, Texas, was absent from the cast, of course, and his place was filled by Harry Stephens, who did well. Al. G. Fields Minstrels 11, 12. Madame Pasquall 15. Alma Where Do You Live 14. Anna Held in Miss Innocence 15, 16. Al. G. Wilson 17, 18, 19. The Echo 20. Leslie Carier 24, 25. Sweet Sixteen 26, 27. The Gambler 28-30.

**BROWNWOOD—OPERA HOUSE (A. W. Harriman):** My Wife's Bonnet (home talent) 7; pleased. Lion and Mouse 8; pleased packed house. Two Tramps 18.—PRINCERS (A. P. McCorkery): Casey Jones 8; pleased good house.



**MEYER GREASE PAINT**

(ACTUAL SIZE, 100.)

**NEW STYLE 10c PANT**

**BIGGEST AND BEST**

**FREE FOR TRIAL—Send 10c for sample piece and tube of cold cream. The only paint that is always the same—BEST.**

**EXORA POWDER, EXORA ROUGE and EXORA CREAM**

The Exora Line is well known to professional people as the most satisfactory goods of their kind on the market. Exora Face Powder is the only face powder that stays on—no application lasts all day.

Meyer's Make-Up is sold in all cities and towns that have a theatre. Write for list of dealers who carry our "New Style" Paints.

Anything the dealer can't supply will be sent direct on receipt of price.

Free sample sent for 4c in stamps.

**CHARLES MEYER**

103 West 13th St. NEW YORK

**EL PASO—THEATRE (Howard Fogg):** Marie Cahill 18; cancelled. Tempest and Sunshine 29. 27.—CRAWFORD (Howard Fogg): Starland Musical Comedy co. opened 6 for indefinite season; one of the best ever here.

**GAINESVILLE—OPERA HOUSE (Bertram-Kirkpatrick Amusement Co.):** The Wolf 7; creditable performance; pleased good house. Smart Set 11 appealed to tophavy house. The Common Law 15.

**SHERMAN—OPERA HOUSE (A. B. Saul):** Al. H. Wilson in The German Prince 7; S. B. O.; the largest business for ten years in this house; pleased.

**WACO—AUDITORIUM (Aaron Laskin):** George Evans' Honey-Boy Minstrels Oct. 30; excellent performance to big house. The Third Degree 31; fair co.; poor house.

**TEMPLE—EXCHANGE OPERA HOUSE (Charles H. Black):** Man on the Case 3; poor co. and business. The Lion and the Mouse 11; good co. and business.

**VICTORIA—OPERA HOUSE (H. J. Hauschild):** The Third Degree 8; good business. Al. H. Wilson 20.

**CLARKSVILLE—OPERA HOUSE (C. W. Skinner):** On the Bridge at Midnight 9; light business; poor performance.

**GREENVILLE—KING OPERA HOUSE (Walter Dean):** The Wolf 11; in the face of a storm played to good business.

**UTAH.**

**OGDEN—THEATRE (G. G. Barry):** Baby Mine 5; very well received; business very good. Girl in the Taxi 12 pleased crowded house. Rose Melville 18. Golden Girl 18. House Next Door 19. White Sister 22.—ITEM: E. H. Carpenter and Co. have reopened the Lyceum, which has been remodeled after a fire which burned the entire interior.

**VERMONT.**

**ST. ALBANS—OPERA HOUSE (T. R. Waugh):** The Goose Girl 11; good to fair business. The Missouri Girl 13 cancelled. The King Stock co. 20-25.—ITEM: E. H. Barnstead, Jr. joined the King Stock co. here.

**BAHNE—OPERA HOUSE (John E. Hobbs, res. mgr.):** The Missouri Girl 18. Belgrade Stock co. 27-29. K. of P. Minstrels (local) 23, 24. Over Night Dec. 2. The Gamblers 4.

**BRATTLEBORO—AUDITORIUM (George B. Fox):** Carl and Fido 4; pleased fair attendance. Phil Ott 17, 18.

**NEWPORT—LANE'S OPERA HOUSE (H. E. Lane):** The Goose Girl 10 pleased medium house; excellent co.

**WHITE RIVER JUNCTION—GATES OPERA HOUSE (A. M. Hall):** Over Night 20.

**VIRGINIA.**

**STAUNTON—BEVERLEY (Barkman and Shultz):** Jefferson De Angelis 2; fair co. and business. The Pickett Stock co. opened 6 for week in At Fort Reno. Out on a Limb. Bone of L. Ranch. The Silent Witness. The French Ball. In the Land of the Sky, to capacity business all week; best ever here. University of Virginia Glee Club 24. Fighting Parson 25. Girl from Rector's Dec. 2.

**ROANOKE—ACADEMY (O. W. Becker):** Bohemian Girl 6 pleased nice business. Thomas Jefferson in Rip Van Winkle 8; fair business and performance. Alias Jimmy Valentine 15.

**NEWPORT NEWS—ACADEMY (G. B. A. Becker):** The College Widow 7; good co.; fair house. The Thief 11.

**PETERSBURG—ACADEMY (M. L. Hoffheimer):** The Thief 2; well received; small house.

**WASHINGTON.**

**SPOKANE.**

**Del S. Lawrence and Jane Kellon Appeared to Advantage—Gossip and News Items.**

The Auditorium was dark Nov. 6-11. Kinema-color pictures 3-9, cancelled. Checkers 13, 15.

Del S. Lawrence and Jane Kellon were the principals in The End of the Trail at the American 6-11. Pierre of the Plains underlined 13-15.

John Dunton, a member of the Mother company, parted with diamonds valued by him at \$1,000, while playing in Wallack, Idaho. He reported his loss to the local police.

Arthur Prager, president of the Spokane News Boys' Association, has instituted a damage suit for \$50 in a justice court here against Del S. Lawrence, head of the Lawrence Players, for failure to return to him the manuscript of a melodrama in four acts, entitled Petros Brown Vindict.

The Kinema-color pictures of the coronation of King George, signed at the Auditorium Theatre 5-9, were canceled because the city would not issue a permit for an electrically propelled machine. A city ordinance forbids motors. The operator would not work by hand.

Mayor William J. Hindley has sent letters to local business men informing them that "Kinema-color" pictures are under the ban. His cancellations will also be exercised over the offerings, no one having been assigned to such a task since the new administration went into office last March.

Mary Caughy, of Spokane, whose play, The Half-Breed, was presented here last summer in the youngest playwright in the Northwest. She is red in her matter early next year. Billy, a comedy of school life, will be presented by the Mask, a local literary society, next Spring.

Ren H. Rice, secretary of the fourth National Apple Show, has signed the following for Mr. Albert Letellier, The Bohemian Quartet, Warner Grable and co., Kate Strickland and co., the Harlequin Trio, Stanley Overton, the Della Sisters, White and Fane, Miss Christine La Barre, Albert Nightingale, the Four Highlanders, and Handrick Singville Band. Besides the Apple Show and American bands of thirty players each, there will be thirty-five bands with 501 players each year in Victoria, Oregon, Idaho, and Montana, including the Cowboy Band of Pendleton.

Robert H. Congrove, secretary and manager of the Spokane Interstate Fair Association, was selected at the annual meeting 5 when plans were discussed to have two weeks of exhibits and racing in 1912. The executive committee will report on this matter early next year. Mr. Congrove will go East the latter part of December to remain two months. W. A. McORRA.

**SEATTLE.**

**Spring Maid's Second Visit Pleased—Winnie Baldwin and All Gould Popular.**

The return engagement of The Spring Maid Nov. 6-11 at the Metropolitan was equally as successful as the first engagement.

Mother 5-11 was presented by a good co. at the Moore before small and medium houses. Katie Putnam in the title part. Winnie Baldwin made a well-defined hit in her characterization of Mom. Paul Kelly and Bert Barrett in the juvenile roles were clever. Lawrence D'Ossy in The Earl of Pawncutt 12-13.

At the Seattle, Max Dill, supported by an efficient co. appeared in The Rich Mr. Himmelhimer 5-11, which amused and entertained all eyes averaging good business. Mr. Dill seemed in the title part. Winnie Baldwin made an attractive Amy Leigh. Alf Goulding kept the audience in a ripple of merriment as Perry Van. Jack Pollard showed his versatility to good advantage, appearing in several roles in the course of the performance. Anna Day in When Knighthood Was in Flower 12-13. Checkers 13-30.

Thorne and Orange Blossoms 5-11 at the Koda was given a good presentation by the Broadway Stockade co. before audiences ranging from small to large. Myrtle Vane and Bert Hadley were seen in the leads. Carl Stockdale was effective, as usual, in the heavy role. Mrs. Rude French, Rhea Mitchell, Earl Belmont, Ed Lawrence, Lloyd Ingram and others contributed to the success of the performance. Same co. in The Cow Puncher 12-13.

The weather has been unusually cold 11, 12, and as a consequence the attendance at the various theatres was somewhat affected.

**TACOMA—THEATRE:** Paradise of Mahomet 5 drew large and well-pleased house and Grace Van Strudford added many admirers to

**BENJAMIN F. KENNEDY.**



has already long list: Laura Burt and John J. McDowan made decided hits. The Girl of the Year and the Game 4. FRANK H. COLE.

**ELLENBURG.—THEATRE (H. S. H. Foot):** Mother 4; fair house. Miss Patham as Mother Quincey, excellent work and was ably supported. The Golden Girl 6; poor house.

## WEST VIRGINIA.

**WHEELING.—COURT (Charles A. Feltner):** The Girl of the Golden West 8; splendid production; good business. The Old Homestead 11; good business. William O'Leary 17. Girl of the Year 18. Let George Do It 20-22. APOLO (H. W. Rogers): H.D. H.D. Hooray Girl 18-19 opened to S. H. O.; good business all week.

**FAIRMONT.—GRAND (Will Deane):** Bohemian Girl 5; pleasant packed house. The Old Homestead 4; good co. and house. Dante's Inferno 7; very good pictures and good house. War Down East 8; co. disbanding; entertainment excellent. Himmelman's Associate Players 18-19. **CHARLESTON.—BURLIN (H. S. Burlew):** The Old Homestead 8; 9 pleased good business. The Travelling Salesman 13; 14-15. **BLUMFELD.—BLAKE'S OPERA HOUSE (H. H. Jelliffe):** The Pickert Stock co. 18-19 pleased large house.

## WISCONSIN.

**APPLETON.—THEATRE (H. L. Goldberger):** The Girl of My Dreams (H. M. and McIntyre): 7 made a great hit before a large audience. The Travelling Salesman 8; 9 pleased as usual. The Fortune Hunter 10; very nice performance; house packed. The Travelling Salesman 12; satisfaction; small house. Frank Winkler in A German Gentleman; well received by fair-sized audience. The Heart Breakers 14. **MARINETTE.—THEATRE (Dan J. Mander):** Swallow-American Vocal Trio 7 pleased fair business. Frank Winkler in A German Gentleman 8; good co. and business. George Damore in The Heart Breakers 11; excellent. The Travelling Salesman 13. **LA CROSSE.—THEATRE (H. M. Address):** The Fortune Hunter 6; good co. and fair patronage. The Girl of My Dreams 11; splendid co. and business; one of the best of the season. Get-Rich-Quick Wallingford 13; fine and good patronage. The Heart Breakers 18. Madame Sherry 19. Salvation Nell 22.

**PORTAGE.—OPERA HOUSE (A. H. Carls):** The Hunchy Side of Broadway 3; good co.; fair business. The Travelling Salesman 4; excellent fair house. Cal Stewart in Politics 6; first-class entertainment, but light business. The Heart Breakers 10; 11; 12; 13; 14; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 828; 829; 830; 831; 832; 833; 834; 835; 836; 837; 838; 839; 840; 841; 842; 843; 844; 845; 846; 847; 848; 849; 850; 851; 852; 853; 854; 855; 856; 857; 858; 859; 860; 861; 862; 863; 864; 865; 866; 867; 868; 869; 870; 871; 872; 873; 874; 875; 876; 877; 878; 879; 880; 881; 882; 883; 884; 885; 886; 887; 888; 889; 890; 891; 892; 893; 894; 895; 896; 897; 898; 899; 900; 901; 902; 903; 904; 905; 906; 907; 908; 909; 910; 911; 912; 913; 914; 915; 916; 917; 918; 919; 920; 921; 922; 923; 924; 925; 926; 927; 928; 929; 930; 931; 932; 933; 934; 935; 936; 937; 938; 939; 940; 941; 942; 943; 944; 945; 946; 947; 948; 949; 950; 951; 952; 953; 954; 955; 956; 957; 958; 959; 960; 961; 962; 963; 964; 965; 966; 967; 968; 969; 970; 971; 972; 973; 974; 975; 976; 977; 978; 979; 980; 981; 982; 983; 984; 985; 986; 987; 988; 989; 990; 991; 992; 993; 994; 995; 996; 997; 998; 999; 1000.

**LANCASTER.—REED'S OPERA HOUSE (J. H. Reed):** Belle Barchus Comedy co. 8-11; good co. Plays: Her Cowboy Visitor, Way Out West, What a Woman Will Do, Girl of the Golden West, Senator's Daughter, The Awakening of Letty, Gypsy's Warning, John B. Little 12.

**SUPERIOR.—GRAND (F. J. Buckley):** Bottom Out in Dixie 5; fair business. Ganssler's 6; 7; 8; 9; 10; 11; 12; 13; 14; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 828; 829; 830; 831; 832; 833; 834; 835; 836; 837; 838; 839; 840; 841; 842; 843; 844; 845; 846; 847; 848; 849; 850; 851; 852; 853; 854; 855; 856; 857; 858; 859; 860; 861; 862; 863; 864; 865; 866; 867; 868; 869; 870; 871; 872; 873; 874; 875; 876; 877; 878; 879; 880; 881; 882; 883; 884; 885; 886; 887; 888; 889; 890; 891; 892; 893; 894; 895; 896; 897; 898; 899; 900; 901; 902; 903; 904; 905; 906; 907; 908; 909; 910; 911; 912; 913; 914; 915; 916; 917; 918; 919; 920; 921; 922; 923; 924; 925; 926; 927; 928; 929; 930; 931; 932; 933; 934; 935; 936; 937; 938; 939; 940; 941; 942; 943; 944; 945; 946; 947; 948; 949; 950; 951; 952; 953; 954; 955; 956; 957; 958; 959; 960; 961; 962; 963; 964; 965; 966; 967; 968; 969; 970; 971; 972; 973; 974; 975; 976; 977; 978; 979; 980; 981; 982; 983; 984; 985; 986; 987; 988; 989; 990; 991; 992; 993; 994; 995; 996; 997; 998; 999; 1000.

**ONESHORE.—GRAND (J. E. Williams):** Get-Rich-Quick Wallingford 7; good house and performance. The Girl of My Dreams 8; house packed and performance fine. The Fortune Hunter 10; 11; 12; 13; 14; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281;











## Mr. Manager WE GUARANTEE

TO GIVE YOU  
BETTER SERVICE  
BETTER COSTUMES  
FRESHER COSTUMES  
COMPLETE COSTUMES  
CORRECT COSTUMES  
BETTER FIT  
PROMPT DELIVERY  
FOR

Practically the same money you are paying  
for inferior service and dissatisfaction

GIVE US A TRIAL

**VAN HORN & SON**

Philadelphia, Penna.  
Est. 1853



236  
So.  
11th  
Street

Telephone, 3044 Bryan

## Eaves Costume Co.

**Theatrical Costumers**  
Manufacturers and Dealers

Costumes to Hire for Professionals  
and Amateurs

226 WEST 41st STREET

One Block West of Broadway NEW YORK

## Just the Wig You Want

THE ARTISTIC KIND  
THE SATISFACTORY KIND

Theatrical Work My Specialty  
Guaranteed Make-up, None Better

Careful Attention Given to All Orders  
Established 1877

CHAS. L. LIETZ

130 West 45th Street NEW YORK

## FRANCESOA TEXTOR

(of the late firm of VAN HORN & TEXTOR)  
is now carrying on the business of

**THEATRICAL and HISTORICAL  
COSTUMER, Etc.**

104 WEST 49th STREET, NEW YORK CITY  
Tel. 4886 Bryant

## WIGS MAKE UP

SPECIALIST IN WIGS for THEATRICAL  
AND STREET WEAR

Get my prices before going elsewhere.  
Satisfaction Guaranteed.

**V. ENGELHARDT**

44 Union Square, near 17th St., N. Y. City

## FRANK HAYDEN COSTUMER

149 West 36th Street, New York

Tel. 1561, Murray Hill. Modern Gowns, Outfits  
for Street and Girl Acts. Ankle and  
Short dresses on hand.

## Jos. Hemberger & Co.

MERCHANT TAILORS  
1 East 27th Street First Floor

LATEST FALL AND WINTER  
IMPORTATIONS NOW READY  
Dress Suits a Specialty

**MISS R. COHEN**

153 West 74th Street (Formerly  
250 West 74th.)  
Telephone 9974 Columbus

## Wigs, Toupees

GREASE PAINTS, POWDERS, Etc.

(Leichner's Points)

**OSCAR F. BERNNER**

105 West 47th Street

NEW YORK CITY Tel. 2631 Bryant

**GOWNS** HIGH-CLASS  
SLIGHTLY WORN

Selling them at 10c on the \$1 of original cost: Ward-  
robe Commissioners, 1025 Blue Island Ave., Chicago

IMPERIALS (Sim Williams): Harrisburg Pa.  
23. Reading 23. Allentown 24. Chester 25.  
Washington, D. C. 27-Dec. 2.  
JARDIN DE PARIS (Burt Kendrick): Cleve-  
land, O. 19-25. Chicago, Ill. 27-Dec. 2.  
JERRY LILLES (Wm. Jennings): Chicago, Ill.  
19-25. Detroit, Mich. 26-Dec. 2.  
KENTUCKY BELLES (Mike Featon): Brook-  
lyn, N. Y. 19-25. New York city 27-Dec. 2.  
KNICKERBOCKERS (Louis Noble): Louisville.  
Ky. 19-25. Cincinnati, O. 26-Dec. 2.  
LADY EUCALYPTUS (Harry S. Strougal): Phila-  
delphia, Pa. 20-25. Wilkes-Barre 27-Dec.  
2.

LOVE MAKERS (Dave Guran): St. Louis, Mo.  
10-25. Louisville, Ky. 26-Dec. 2.

MAJESTICS (David Gordon): Philadelphia.  
Pa. 20-25. Baltimore, Md. 27-Dec. 2.

MERRY BURLINGERS (Joe Leavitt): Phila-  
delphia, Pa. 20-25. Jersey City, N. J. 27-  
Dec. 2.

MERRY MAIDENS (Edward Shafer): Wilkes-  
Barre, Pa. 20-25. Scranton 27-Dec. 2.

MERRY WHIRL (J. Herbert Mack): Philadel-  
phia, Pa. 20-25. Brooklyn, N. Y. 27-Dec. 2.

MIDNIGHT MAIDENS (Wm. S. Clark): Roch-  
ester, N. Y. 20-25. Schenectady 27-Dec. 2.

MISS NEW YORK, JR. (Wm. Pennessy): Bos-  
ton, Mass. 20-25. Montreal, Can. 27-Dec. 2.

MOULIN ROUGE (Joe Pine): New York city  
20-25. Philadelphia, Pa. 27-Dec. 2.

PAORMAKERS (T. M. Herli): New York city  
19-25. Brooklyn, N. Y. 27-Dec. 2.

PAINTING THE TOWN (Holliday and Carley):  
Schenectady, N. Y. 20-25. Albany 20-25. Fall  
River, Mass. 20-Dec. 2.

PASSING PARADE (M. Messing): Toledo, O.  
19-25. Chicago, Ill. 26-Dec. 2.

PAT WHITE'S GAYETY (Walter Graves): Cin-  
cinnati, O. 19-25. Chicago, Ill. 26-Dec. 2.

QUEEN OF BOHEMIA (Henry P. Jacobs): Pro-  
vidence, R. I. 20-25. Boston, Mass. 27-  
Dec. 2.

QUEENS OF THE FOLIES BERGERS (Coun-  
lan and Shannon): Baltimore, Md. 20-25.  
Philadelphia, Pa. 27-Dec. 2.

QUEENS OF THE JARDIN DE PARIS (Joe  
Howard): Pittsburgh, Pa. 20-25. Cleveland,  
O. 27-Dec. 2.

ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Kan-  
sas City, Mo. 19-25. St. Louis 26-Dec. 2.

ROSE SYDELL'S (W. S. Campbell): Fall River,  
Mass. 20-25. Boston 27-Dec. 2.

RUNAWAY GIRLS (Peter S. Clark): Toronto,  
Can. 20-25. Buffalo, N. Y. 26-Dec. 2.

SAM DEVERE'S (Louis Stark): Jersey City,  
N. J. 20-25. Boston, Mass. 27-Dec. 2.

SOCIAL MAIDS (Hurtis and Seamon): Wash-  
ington, D. C. 20-25. Pittsburgh, Pa. 27-  
Dec. 2.

STAR AND GARTER (Frank Weisberg): Om-  
aha, Neb. 19-25. Kansas City, Mo. 20-  
Dec. 2.

STAR SHOW GIRLS (John T. Baker): Kansas  
City, Mo. 19-25. St. Louis 26-Dec. 2.

TAXI GIRLS (Hurtis and Seamon): Baltimore,  
Md. 20-25. Washington, D. C. 27-Dec. 2.

TIGER LILIES (D. R. Williamson): Montreal,  
Can. 20-25. Toronto 27-Dec. 2.

TROADERS (Chas. H. Waldron): Cincinnati,  
O. 19-25. Chicago, Ill. 26-Dec. 2.

VANITY PAIR (Bowman Bros.): Brooklyn, N.  
Y. 20-25. Newark, N. J. 27-Dec. 2.

WATSON'S BURLINGERS (W. B. Watson): Loui-  
sville, Ky. 19-25. Cincinnati, O. 26-  
Dec. 2.

WHIRL OF MIRTH (Whallen and Martell):  
New York city Nov. 20-Dec. 2.

WORLD OF PLEASURE (Geo. H. Pitchett): Min-  
neapolis, Minn. 19-25. St. Paul 26-Dec. 2.

YANKEE DOODLE GIRLS (No. Meyer): St.  
Louis, Mo. 19-25. Indianapolis, Ind. 26-  
Dec. 2.

BALLAD OWN (W. C. Cameron): Chicago,  
Ill. 19-Dec. 2.

### BANDS.

PHILHARMONIC OF NEW YORK (Josef  
Strensky): Baltimore, Md. 27. Washington,  
D. C. 25.

SOUSA: JOHN PHILIP: St. Paul, Minn. 22.  
Winona and La Crosse, Wis. 23. Madison 24.  
Kenosha and Racine 25. Chicago, Ill. 26.  
Dewarig, Mich., and Kalamazoo 27. Grand  
Rapids 28. Jackson and Lansing 29. Saginaw  
30. Bay City and Flint Dec. 1. Toledo, O. 2.

### MISCELLANEOUS.

GILPIN, HYPNOTISTS (J. H. Gilpin): Le-  
verne, Minn. 20-22. Rock Rapids Ia. 23-25.  
HOFFMANN, GERTRUDE (Gust and Com-  
stock): Topeka, Kan. 23. Kansas City, Mo.,  
24.

KUTHELIK, JAN (P. O. Whitner): Edmonton,  
Can. 22. Calgary 23. Lethbridge 24. Spokane,  
Wash. 27. Portland, Ore. 29. Victoria, B. C.,  
Dec. 1. Vancouver 4.

LAUDER, HARRY: Cincinnati, O. 22. Louis-  
ville, Ky. 23. Cleveland, O. and Toledo 24.  
Pittsburgh, Pa. 25.

LORENZ BROTHERS (George A. Combs): Dan-  
ville, Ill. 20-25.

MILFORD AND BOULDER (Harry Ropere):  
Middleboro, Ky. 20-25. Corbin 24-26. Lebanon  
27. 28. Gallatin 29. Bowling Green 30. Hop-  
kinsville Dec. 1-5.

MORDKIN, M. MIKAL: IMPERIAL RUB-  
BING: Toledo, O. 23. Louisville,  
Ky. 25. Kansas City, Mo. 30. Dec. 1.

MYSTERIOUS SMITH (A. P. Smith): Ban-  
croft, Ia. 23. 25. Emmetsburg 24. 25.

NEWMANN, GRANT: Glendale, Mont. 23-25.  
Forest 26-28. Lewistown 29-Dec. 2.

RAYMOND, THE GREAT (Maurice F.  
Raymond): Bombay, India, Oct. 25. Indefinite.

SCHUMANN-HEINK, MME.: Springfield, Mass.  
22.

THURSTON, HOWARD (Dudley Meadow):  
Columbus, O. 20-25. Cleveland 27-Dec. 2.

WORDEN (E. Worden): Camp Depot, Minn. 23.  
Sensatobia 25. Canton 26. 28.

## FALL AND WINTER SEASON, 1911-1912

# MAHLER BROS.

Sixth Avenue and 31st Street, New York

**Specialists to All Branches of the Profession**

are now showing all the newest models in Ladies'  
Cloaks and Suits, Millinery, Shoes and Lingerie,  
at their well known Low Prices.

**MAKE-UP BOXES, . . . 35c. EACH**

Pure Silk Hosiery, in Black, White, Tan and  
other shades, at 95c. a pair.

Silk Plaited Tights, \$2.50 a pair—actual value,  
\$3.50.

Cold Cream, expressly prepared for the Theatrical  
Profession—1 lb. cans, 45c.; half lb. cans, 25c.

Mail Orders Promptly Filled

Write for Catalogue No. 4

**MOVING**

**METROPOLITAN**

**STORAGE**

**Fire-Proof Storage Warehouse Co.**

14, 39, 41 West 66th Street, New York

Telephone—Columbus 154

**PACKING**

**"We Know How"**

**SHIPPING**

**LADIES, DON'T WORRY!**

We Can Clean Your Gown in Five Hours  
as You Need It.

# Schwarz & Forger

**CLEANERS OF FINE GOWNS**

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant

12 BRANCH STORES IN NEW YORK CITY

## Dargeon's \$75 Funeral

Satisfaction guaranteed. 25 years in  
attendance on the dramatic profession

Mortuary Chapel, 107th St. and Amsterdam Ave.,  
71st Street and Second Avenue, NEW YORK

Handsome Casket, Box, Robe,  
Embalming, Flowers, Casket,  
Furnishings. Telephone 2500  
Call—2075 RIVERSIDE

MANAGERS forming MUSICAL or  
DRAMATIC Stock Co.'s should consult  
**HARRY SCARBORO'**

145 W. 48

(Late with Mrs. Scott-Paine.)

I want good chorus people for New York  
productions.

## The Theatrical Lawyer

**EDWARD J. ADER**

Straus Bldg., Clark & Madison Sts., Fifth Floor,  
Chicago, Ill.

Practice in all State and U. S. Courts

ADVICE FREE

# SCENERY

All kinds of new and second-hand sets always  
in stock. Sale or hire. Property and carpenter  
shop. 15,000 feet of light and clean storage  
room. H. P. KNIGHT, 140th St. and Mott  
Ave., N. Y. C. (30 minutes from Theatrical Dis-  
trict.) Mott Ave. Station, Bronx Subway.  
Phone 1631 Melrose.

**STENOGRAPHY  
TYPEWRITING  
MIMEOGRAPHING**

Theatrical Copying a  
Specialty  
Best Work Lowest Rate

J. E. NASH, 1205 Broadway (cor. 57th St.), N. Y.

**PLAYS**

**PLAYS**

**PLAYS**

**PLAYS**

**PLAYS**

**PLAYS**

**PLAYS**

**PLAYS**

Catalogue of Professional and Amateur  
Plays, Novels, Monologues, Musical  
John Rastetter's Make-up Guide,  
etc., and FREE. Dick & Fitzgerald,  
19 Ann Street, New York.

For Amateur and Professional  
Actors. Largest assortment in the  
world. Catalogue free.

**THE DRAMATIC PUBLISHING  
CO., 342 So. Dearborn Street, CHICAGO, ILL.**

**W. W. STEINER** Manager and Producer,  
313 Putnam Building

Headquarters for

# PLAYS

Specialty Selected  
STOCK or REPERTOIRE

**SAM'L FRENCH**

28 West 38th Street, - New York

**GLASSY PRESS MATTER**

Press matter intelligently  
prepared for circulars,  
booklets, souvenirs and  
publication in periodicals.  
Individual service for  
artists of dramatic, vaudeville and musical world.

**DIXIE HINES**

Kriegerbocker Theatre Building. NEW YORK

## Georgia Wolfe

Dramatic and Musical Agency  
BRADY PLAYHOUSE, 137 W. 49th St.

**WANTED**

For chorus: Young men and women, reliable good  
voices. New York production. Clever ingenu-  
ous good looking people.

Three Great American Successes  
The Little Tycoon Miss Bob White  
The Princess Bonnie

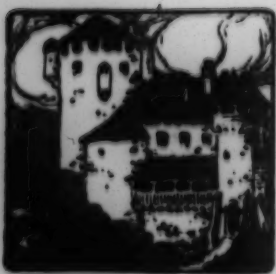
For production rights, apply to  
WILLARD SPENCER, Wayne, Pa.

# MS.

PERFECTLY TYPEWRITTEN  
Known for clean, quick, and ac-  
curate work. Bette Lott in N.Y.

MISS LOTTA RUELBORG  
45 West 34th St.





# MOTION PICTURES

## "SPECTATOR'S" COMMENTS



THE disaster that has overtaken one of the big mushroom magazines, and probably threatens others, might be taken very well as a note of warning to some of the newer ventures and perhaps some of the older ones, too, in the motion picture producing field. The magazine referred to was established with a great blare of trumpets, by an advertising man who was not a publisher by training or instinct. Everything for publicity was his motto. The most famous people should write for the magazine; what they wrote mattered nothing. The magazine must outdo all rivals in muckraking; the justice of the sensational onslaught was not considered. Prominent names and sensational headlines were the first requisites, regardless of the quality of the literary product, to secure which unheard of prices were paid. That failure came is proof that the public demands sound meat in its nuts. This is the age of pure food. How does all this apply to the motion picture situation? If the answer be not apparent to those most involved it will probably be useless to point it out. They will appreciate the lesson only when too late. Let this hint suffice: it will not be enough that they employ players with the biggest reputations in motion picture work, advertising them with flamboyant phrases. They must also see that their picture plays are good enough to stand on their own merits.

In the evolution of the motion picture drama toward perfection it would seem that the ideal picture story writer may be the one who can and will direct the production of his own story and conversely that the ideal

guished from the others by the uniform superiority of his product, although the policy of at least one far-seeing manufacturer (Mr. Selig) appears to be aiming in that direction. His producers are usually authors of their own scenarios for which they are given full credit. If the results, while notable, have not been phenomenal, it may be charged to the lack of sufficient time for the preparation of each story or to the inability of some of the author-directors to always rise to the occasion. The advantage which the really able author-director should have over the author who must have another person interpret his story as well as over the director who must

refused to divide, stating that it only received \$1,500 for the rights. One account later said \$3,500, a possible exaggeration. This reply was received with incredulity by the ballplayers, the argument being advanced that a film that should net the picture company \$150,000 should certainly have brought the commission a far greater return. The truth is that a baseball special film is by no means a bonanza proposition. It has never been found practicable to reproduce an entire ball game, as can be done with a prize fight or a wrestling match, and even if it were possible it would not have any more than ephemeral interest and might not repay the cost of production. The Essanay's special was a single reel and was exhibited in regular picture theatres and a few vaudeville houses. If fifty copies were disposed of to the exchanges it would be considered a liberal demand, which would mean that not much over \$5,000, if even that much, was realized gross, out of which fully half would go for raw material and printing, not to speak of cost of negatives and bonus to the commission. If the Essanay Company came out even it was lucky.

Mention was made last week on this page of the claim by the Censorship Board that in its semi-official capacity it had caused the destruction of over a million dollars' worth of motion picture film. The claim was doubted by The Spectator, but let us assume for the moment that it was justified. A million dollars would then be the price paid by the manufacturers for the privilege of having the names of several high-sounding civic societies attached to their product as endorers of its moral



DARWIN KARR  
With the Eclair Company

director may be the one who can and will write his own scenario. That there are as yet so few writers who can direct effectively and so few directors who can create and write brilliantly does not at all prove the contrary. It rather proves the rule. The growth of motion picture story production has been so rapid that it is not strange that the right sort of directing brains has been apparently slow in developing. By this is meant the brains that can invent the story as well as produce it. Neither is it strange that such a director when found has been unable very often to produce original work that is of really high and lasting merit judged by the standards of other forms of literature. The demands on such an author-director for frequent output, a new story every week, usually, have made it impossible for him always to successfully evolve his own material. He has generally been obliged, therefore, to produce stories written or suggested by others, with which more often than not he has not been in sympathy.

With the demand for new stories so heavy and so constantly increasing, it may be long before we will see the ideal author-director a recognized factor distin-



S. LUBIN

take his material from another's brain are too manifest to require much demonstration. It is as if Dickens, for instance, had been obliged to outline his stories for Thackeray to put into manuscript form. The resultant product would probably have been creditable to neither. Nor will a comparison with the methods of stage production seriously controvert this theory. The manuscript of a play with its written speeches is a finished literary product in itself and even so, the author when available is always present and potent when original productions are in preparation. At all events it is safe to believe that there will be in the future an increased recognition of the author in motion picture production. If he shall not eventually merge entirely into the director, when really big results are to be obtained, he will at least become an individual of more authority than he is at present conceded to be. Only those authors, of course, who can measure up to the requirements of such a demand are comprehended in this statement of belief. Their number is as yet almost negligible, it must be admitted, but from the thousands of aspiring scenario writers who are now bravely at work doing their little best what prodigies of genius may we not expect will emerge.

When one contemplates the mental attitude of some producers and distributors toward the business in which they are engaged, one no longer wonders why so often they appear incapable of ever producing anything of real merit except by accident. Here is an illustration: A film company recently sent out a notice that it would exhibit films for inspection on certain dates and the notice was worded as follows: "We will show our goods, &c., &c. Come and see for yourself the class of goods that you would be served with." With these people motion pictures are just so much goods and no more. Although The Spectator has frequently recognized this state of mind in a certain type of film people he never thought any of them would be quite so frank in displaying it openly.

As an instance of popular misinformation regarding the profits of motion picture films, the recent baseball special, showing detached scenes of the first two World's Series games, is a striking example. The Essanay company paid the National Commission for the privilege of making the pictures and the players wanted a slice of the melon as they called it. The National Commission



ELIZABETH BRINTON  
With the Powers Company

excellence, for no one seriously claims that the films would in reality be any less moral to day without the Censorship Board than with it. To head off ill advised and annoying official censorship in every city and town in the country, it was thought wise to establish the fact that all films were being censored by a committee of prominent civic workers in New York. As a matter of temporary tactics it had an undoubted effect, although it is a question if a million dollars expense money, as claimed, could not have been used to much better and more permanent advantage. Let us suppose, for example, that the million dollars had been expended in general newspaper advertising, telling the press and public of the nation of the vast improvement of the films in literary and artistic quality, the high moral standard maintained and the notable productions that were from time to time released. In three years, by such a policy, what could not have been accomplished? The newspapers which have permitted and aided narrow-minded attacks on the films, largely because of ignorance of the truth, would have had a direct interest in investigating and publishing the truth. It would not have been a case of buying the press, because the press, generally speak-



ing, cannot be bought. It would have been merely a matter of seriously interesting the press. An institution that paid half a million dollars annually to the newspaper of America would cease to be a joke and on investigation would cease to be a menace. With the press thus arrayed on the side of the films, the busybody cranks who delight in regulating would have been laughed and ridiculed into the background long ago, so far at least as the motion pictures are concerned. As everybody knows, the stage and the press itself needs censoring quite as much as the pictures, and yet what has any talk of censoring them ever amounted to? It might have been the same with the films if it had been gone about in the right way. And it isn't too late now. Anyhow, the joke of the present situation is that censorship movements in cities, towns and crossroad hamlets haven't been stopped. They have merely been encouraged and coddled.

The policy of picture makers generally and picture exhibitors, too, has been, in The Spectator's candid opinion, too apologetic under attack. Instead of always standing up vigorously for their own honor and reputation, they have too often adopted the attitude of the man who cringes to the policeman and says: "Yes, Mr. Policeman, I am a worthless chap, dangerous chap to be at large. I will be delighted to have you foil me around, and if you catch me up to any of my deviltry, why just tap me on the coco and tell me to beat it. And just to show you how irresponsible I know I am, I have hired a special policeman of my own to watch me all the time!"

An official of the Sales Company is quoted by the World (it is to be hoped incorrectly) as favoring National censorship to be established by Congress. If anybody seriously entertains notions of this kind, and there may be some, it would be very interesting to have them point out under what article and clause of the United States Constitution they find authority for such national legislation. It is just as well to keep as far within the possibilities as we can in discussing even the subject of motion picture censorship.

By a process of reasoning peculiar to the type of individual, Thomas D. Walsh, of the New York Society for the Prevention of Cruelty to Children, reported at the State Convention in Auburn recently that the deleterious influence of motion pictures on children was beyond conception. He declared that "it is not a rare sight to see boys and girls engaged in mimic hold-ups on the street," and he quoted from the records to show the "ruined maidenhood and blighted lives" directly traceable to the pictures. Obviously, his argument was written before his figures were secured. In twenty-two months in New York County, according to his quoted records, sixty-two arrests were made for causes alleged to be traceable to motion pictures. Of these, about forty were held guilty, the others being discharged. As we may assume that no opportunity was overlooked to charge the pictures with blame, this is not a serious showing—indeed, it is favorable, considering the big population involved. The wonder is that the enthusiasts succeeded in making out such a pitifully poor case. And it may well be asked how many of these alleged youthful offenders would have been arrested if there had been no picture shows for them to attend? Would all of the youngsters involved have been shining marks in Sunday schools?

Another amusing point in Mr. Walsh's widely quoted report is the statement that motion pictures have made millions of new theatregoers, and that the regular theatre has prospered thereby. This will be gratifying news, indeed, to the hundreds of road and stock managers who have closed their companies so foolishly in the face of such amazing prosperity. The truth is that the better examples of stage attractions have not suffered from the pictures and will not, but that the theatrical business generally has prospered is about as far away as one can get from the truth. The pictures have made millions of new amusement seekers, but they go to the pictures because they will continue going to the pictures because on the whole the pictures are better played, better produced and in some cases better written than the average stage plays, Mr. Walsh to the contrary notwithstanding.

THE SPECTATOR.

### TOO MUCH FOR "SPEC."

DEAR MR. SPECTATOR:

Will you, at your early convenience, answer the following "Queries?" Should you consider curtailment essential, you have my permission to cut out the convenience:

If Florence Lawrence is full of mischief, is Mary Fuller?  
If she were asked to tell her age, would Edith Storey?  
In selecting a leading man, why should Mary Pickford? Doesn't she, Owen Moore?  
If Mabel Normand couldn't change the course of her motor boat, could Florence Turner?  
How about the football championship this year? Is Yale Boss?  
In classifying M. P. players, how is Jack Standing?  
If he doesn't drink a drop, why do they call John Bunny?  
If King Baggott is worth \$400 per week, what is Hobart Bosworth?  
In changing from the musical to the moving picture field, is Will S. Rising?  
If ruby lips are kissable, how about Dorothy Phillips?  
When he lectures, what does Charles M. Seay?  
When among Jersey mosquitoes, is Miriam Nesbitt?  
Is it necessary to go to church to see Richard Nell?  
Now that the green apple season has passed, is Spottswood Aiken?  
If the firm at Fort Lee, N. J., used a colored stock company, would the films be chocolate Melairs?  
If it overseeded his garden, would Van Dyke Brooke?



CHARLES OGLE

With the Edison players, as he appears in a character part

Speaking of minstrels, can Carlyle Blackwell?  
If, while in Australia, you should see Charles Ogle Mabel in a Sydney Booth, in spite of Herbert's Prior right, would you just tell Harold Shaw, or would you give Mabel Trunnelle?  
Is it true that when Mace Greenleaf wouldn't play a part, James Kirkwood?  
If turquoise is blue, is Pearl White?  
At a plump beauty in a bathing suit, would Frank Crane?  
Will he take the ferry across the River Jordan or will George Melford?  
If Gilbert Anderson wanted a full page photo gratis, would you tell Essanay?  
When the bandits hold up the coach, would you call it el-e-vating the stage?

Yours in suspense,

MAGNESIA MAY DEW.

INDIANAPOLIS, NOV. 10.

[If any reader should require medical aid in digesting the above rare bits, Magnesia May Dew.]

### THE MYSTERY OF THE MAINE.

The pictures of the Raising of the Battleship Maine in Havana Harbor, consisting of more than two thousand feet, were recently exhibited at Hammerstein's for the benefit of the Maine Memorial Fund Committee, and the popular reception which they received assures the promoters that they have a feature film of unquestioned value. The photography is clear and every important step in this daring engineering achievement is shown. There are also many views of interest, such as the interior of Captain Sigbee's cabin and his washstand, where, when the faucets were first turned on, the water ran out of them, as the plumbing was found in perfect condition.



C. JAY WILLIAMS

A stage director of Edison Comedies

Also some of the relics of the dead heroes and scenes where Major H. B. Ferguson, Chief Engineer, is directing operations, etc. The Raising of the Maine Film Company has received inquiries and offers from nearly every State in the Union and are now negotiating with feature film promoters for Europe, Australia and Japan.

### SPECIAL HOURS FOR CHILDREN?

The Sacramento Bee is urging a movement to induce motion picture theatre managers to set aside certain hours each day for picture subjects that would appeal especially to children and that would not be open to the charge of suggesting crime to youthful minds. An editor of the Bee in writing to THE MIRROR explains that the Sacramento picture house managers think well of the idea, but complain that they are only exhibitors of films and not manufacturers, therefore, they cannot control their programmes. It is true that exhibitors have little choice in the selection of their films, but this is largely due to the fact that they do not ask for it. There are plenty of educational and child pictures in existence and being issued each day. If any house manager wanted an extra service of that character for matinee exhibition he could probably get it by paying for it. The point would be: could he make it pay?

### EXHIBITORS INCORPORATE.

The Motion Picture Exhibitors Association of Greater New York, with principal office 320 Broadway, New York city, a membership corporation, filed articles of incorporation with the Secretary of State at Albany Nov. 15, to generally foster and promote the common interests of exhibitors of motion pictures and elevate the business to the highest possible standard. The incorporators are William Allen Sidney Ascher, Herman Cohen, Harry J. Jacobs, Arthur D. Jacobs, Patrick A. Meehan, Harold W. Rosenthal, Samuel Schwartz, and Abraham Coleman, all of New York city.

The New York National Exclusive Film Exchange, with principal office in New York city, was also incorporated; capital, \$10,000; directors: Agnes Egan, Robert J. Clement, and Worthy Butts, New York city.

### S. LUBIN'S LATEST.

S. Lubin, head of the Lubin Manufacturing Company, is a thorough believer in doing everything possible to enhance the comfort and well-being of his employees. His most recent move in this line is the establishment of a restaurant which is located on the third floor of the executive building of the Lubin Company's plant in Philadelphia. The restaurant has a large seating capacity, is handsomely carpeted and furnished with large circular tables, comfortable chairs, etc. Lunches are served at a nominal price, which is somewhat less than actual cost. Mr. Lubin feels, however, that it is a good investment aside from any philanthropic aspect, because it adds to the health and comfort, and, therefore, to the capacity for accomplishment of the employees.

### NOTES OF PLAYERS.

Henry Stanley, who recently did excellent work for the Melies Company, announces that he has joined the Bison forces, operating around Los Angeles, Cal.

Pat. C. Foy, his wife and daughter, are playing with the Solax company, being permanent members of that organization.

Marion Leonard wants THE MIRROR to announce that the statement that she has been engaged to appear in Rex films is a mistake. She is soon to be seen in the films of a new company, the name of which she is not at liberty to mention.

### ARRAH-NA-POGUE A SUCCESS.

Exhibitors and the public will be pleased to learn that the latest Kalem Irish picture production in three reels, Arrah-Na-Pogue, is even a greater success artistically and dramatically than its predecessor along this line, Colleen Bawn, which has met with such spontaneous favor. A MIRROR representative saw an advance copy of Arrah-Na-Pogue last week and can give it a warm indorsement. The film will be released early in December. Music has been arranged for it and will be supplied to exhibitors.

### ITALIAN WAR PICTURES.

The Cines film showing scenes of the Italian war in Tripoli were exhibited last week at the Unique Theatre, where they attracted wide attention. The views are intensely interesting, showing the harbor of Tripoli, the first press reporters landing, a Tripolitan fort after it had been shelled, a review of the Italian troops, the first official hoisting of the Italian flag, and many other typical scenes of active warfare. The picture should prove a great special.

### IMP EDUCATIONAL SUBJECTS.

To meet the growing demand for educational films among independent theatres it is stated that Carl Laemmle intends to devote a considerable amount of Imp. effort in that direction. Cotton will be a subject soon to be taken up, the scenes being laid on a Southern plantation, showing the culture of the plant and the processes until the bale is reached. Another coming subject is an American tea farm in the South.

### MOTION PICTURES IN SCHOOLS.

Brooklyn has introduced motion pictures in the public schools in several of the evening recreation centres.



The exhibitions are free for pupils and parents and consist of dramatic, historical, geographical and literary subjects.

### BEN-HUR CASE FINALLY DECIDED.

The United States Supreme Court handed down a final and decisive opinion Nov. 13 in the Ben-Hur case about which so much has been printed. The decision was against the defendant film company, holding that the Ben-Hur motion picture, produced three years ago by the Kalem Company, was an infringement against the dramatic rights of the Ben-Hur novel, controlled by Klaw and Erlanger. In other words, the dramatic motion picture is now definitely settled as a dramatic composition. As no Ben-Hur films have been made since the suit was first begun and all copies that could be reached were called in, only a fugitive copy or "dupes" occasionally appearing in irresponsible hands, the decision has little present bearing on motion picture productions. Every responsible company for a long time has been using all possible precautions against infringing copyrighted stories or plays, although they are sometimes imposed upon by unscrupulous or ignorant authors. In another sense, however, the decision will have an important effect. With dramatic motion picture construed as a dramatic composition, it follows that they must be subject to copyright as such, although the Government has not heretofore granted them this full distinction. It also follows that a story originally presented in motion pictures can be protected hereafter against infringements by novelists, short story writers or playwrights.

### KINEMACOLOR ANNIVERSARY.

At the 200th performance in New York of the coronation festivities, reproduced in motion and natural colors by the Kinemacolor process, souvenirs, in the form of an illustrated monograph on the coronation by Edwin B. Hesser, were presented to each member of the audience. The run of the complete coronation at the Kinemacolor Theatre will in a few days come to an end. It will be supplanted by later productions of the Kinemacolor which the company desires to show in New York.

### BOOKLET OF PORTRAITS.

Milton Hartman, of the Curtis Advertising Company, is introducing a novel publicity scheme for independent picture theatres. It consists of a neat, twenty-page booklet, containing portraits of many picture players in independent companies. This booklet he is prepared to furnish in quantity to house managers who may then use them as souvenirs or in any other manner desired.

### IMP CHRISTMAS FEATURE.

The annual Christmas offering of the Imp. will be *The Little Stocking*, which will be released Dec. 14. It is a story typical of the holiday, and is said to be in the best improved Imp. style.

### THE MOST PHOTOGRAPHED MAN.

G. M. Anderson, Western leading man and producer of the Essanay, is receiving a new kind of distinction, and incidentally picture house managers in different parts of the country are securing extra newspaper publicity by reason of a novel proposition recently originated by the Essanay Company. Electrotypes like the one printed herewith are furnished to local newspapers through the picture house managers, to be printed in connection with a story describing Mr. Anderson as the "most photographed man in the world," as he undoubtedly is, when the number of films in which he appears are considered.



G. M. ANDERSON

### SAN FRANCISCO LICENSE CASE.

The California District Court of Appeals, First Appellate District, has reversed the court below in the test case to decide the constitutionality of the San Francisco ordinance requiring applicants for motion picture theatre licenses to first secure permits from the Police Commissioners. It was held by the lower court that the ordinance was an unconstitutional delegation of authority. This the higher court denies.

### WILLIAM BELL TO AUSTRALIA.

Announcement has just been made that William H. Bell, manager of Spoor Branch General Film Company, Chicago, has retired from his position and will sail on the steamship *Marawa* from Vancouver for Australia to accept the general management of the J. D. Williams film exchanges, main offices in Sidney, New South Wales.

### LETTERS AND QUESTIONS.

Answered by "The Spectator."

"K. K." of Los Angeles, Cal., writes to express appreciation of *The Minnow*, saying: "It is through *The Spectator's* Comments that I have come to realize the great possibilities of the photoplay and the week that I fall to see a *Minnow* contains a lack for which nothing else will suffice." "K. K." asks if a person inexperienced regarding the stage, except in a general way, "can take up the study of staging plays under an instructor and secure a position as director in the studio of a motion picture company?" This question can be

answered emphatically: No. There would not be one chance in a million of an aspirant getting on by that method. Nearly all picture directors have been actors of long experience before becoming stage directors and later picture directors. A few have become picture directors without first directing stage plays, but invariably they have been actors on the stage before going into picture work. Of course, in time, the picture studio may develop an independence of the stage for its directing brains, but even then, proved ability for the work preceded by patient experience of some practical kind will be necessary, and the opportunities for proving such ability will be very rare, unless the aspirant owns a picture company of his own, in which case everything is possible.

"W. G. V." Philadelphia: A portrait of Francis X. Bushman was printed in *The Minnow* of Sept. 13. He was the lead in *The Playwright* (Essanay). A photograph of him may be obtained of that company. The name of the little girl in *Between Two Lovers* is not at hand. Perhaps some reader can supply the information.

"E. D. C." Marshalltown, Ia.: Matrimonial questions are not answered. Replies to your other questions will be found in various other paragraphs this week.

J. Baker, Jersey City Heights: Ed Coxen played the lead in *White Brave's Heritage* (Kalem). Gladys Field was leading lady in *The Forester's Plea* (Essanay). Biograph questions are not answered. Hazel Neason was Eleanor and Lillian Walker was the chorus girl in *Way of Mrs. Browning* (Vita.).

J. S. Alexander, Washington, D. C.: *The Minnow* will not criticize any other publication for disregarding the Biograph policy of withholding the names of its players, but as you rightly intimate, so long as it was done, why beat about the bush in doing it? Max Linder is said to be ill and hence has not appeared recently in Pathe films. Miss Williams played the puncher's first love in *The Puncher's New Love* (Essanay).

"Bennie from Lubinville," is hereby appointed assistant editor of this department. He writes, evidently from knowledge, that if the *Minnow* reader in Galveston, quoted last week, really "recognised Miss Lawrence in the part of Rosie in Rosie's Rose, he must have had just one drink too much, for it was Edna Payne who played the part."

"R. B." of Boston, thinks Mary Pickford "is the dearest little actress in motion pictures." She also wants to know who's married to whom and where Arthur Johnson and Florence Lawrence are playing. These two shining stars have been with Lubin for many moons. Doesn't "R. B." ever see any Lubin films? If not, why not?

(Continued on page 30.)

## Reviews of Licensed Films

**The House That Jack Built** (Lubin, Nov. 11).—This modernized version of the old nursery rhyme has a delicate sentiment and results in a series of well organized and acted pictures illustrative of the title. Jack has built a house little cottage with his own hands, and when he invites the maid for whom it was built to inspect it she leaves in disdain and marries a wealthy man. Then Jack leaves his house empty and goes to the city, but there comes a maid to visit his old parents and she becomes much interested in Jack's house. It is so long as she stays it from her when two tramps enter it one evening and propose to spend the night there. As it was the bed they set aside it was a surprise to see the curtains abash and the bed untouched. A letter telling of the circumstance brings Jack on the scene, and the rest is not hard to fathom.

**Love's Renunciation** (Pathe, American, Nov. 11).—The acting in this smooth, vivid and dramatic little story is exceptionally able. The leading members of the cast are Earl White, Wendoline I. Page, Joseph De Gramme, and Charles Ailing. The two actresses bring out the contrast of the sisters in a finished and convincing style. Miss Pathe's work is most admirable. When young artist is ordered out by his landlord and starts forth to sell a picture. In the park he stops a runaway—a well managed scene. The carriage contains the daughter of a wealthy merchant. He is engaged to paint her portrait, but falls in love with her older sister. During some sketching on the seashore the younger sister meets with an accident and falls into the water. The artist again saves her life. The girl becomes seriously ill and tells her father of her love for the artist. The father suggests the young man promise to be in order to save her life. He does so, but later the girl, rising from her bed, sees the artist in the entrance of her older sister. She goes out to the shore, evidently for suicide, but chancing her mind, returns but dies from the reaction.

**The Empty Saddle** (Essanay, Nov. 10).—This tale struggles along to get somewhere and never fully arrives. After it is done one realizes that a lover has gone to war, is killed and his sweetheart made aware of it by the return of his horse with her jacket attached to the bridle. It took a long time to do it and it is no doubt a pretty sentiment, but not enough variety appears in the development of scenes. Clean cut, vivid action might have illumined the tale. "Billy," the horse, made a very good impression and did well all round of him.

**Douglas's Scheme** (Biograph, Nov. 13).—Douglas was a man of ingenuity, but he reckoned without the man higher up. He succeeded in making an enormous fortune, though one feels that he might have been more successful without playing so much the clown or using so much pantomime. At the end the film does not seem to realize its possibilities, nor is it really apparent from the way the scene is played whether or not the two were married before the arrival of the plumber. Naturally, one presumes not. It would seem that a reason might have been given for the housemaid's sudden change. Before this she scorned him, Douglas is a policeman, and when the plumber wins out with the housemaid he arrests him on the day of the wedding by picking a quarrel with him and thus compelling him to insult an officer. He then goes to the house, tells the waiting bride, who

then declares she will marry him. The plumber, however, is freed by a politician friend and arrives in time to prevent the ceremony. It would seem the film might have been carried farther by the politician getting back on Douglas.

**Woe Begot** (Biograph, Nov. 13).—Mamma wishes her daughter to marry an overnice male creature, so when her young lover and she learn that an aunt who is a medium is to stop in for a call and to hold a little seance, they decide to use this as a means to rid themselves of the obnoxious suitor. The lover hides behind a screen and then under a table, which is the most amusing scene in the farce. Here he bids the horrid man to be driven off and this is done. The action is not always clear in acting or scenario. It would seem as if a great deal more might have been made of such a situation amusing and suggestive in itself.

**When California Was Won** (Kalem, Nov. 13).—When the commodore of the American navy appears before the Mexican governor as taken along with him a young lieutenant who is much impressed with his daughter. This is supposed to happen before the conquest of California. He takes a rose that falls from her dress. She sends him a note that the only way he can see her is to disguise himself, but begs him not to as he will be arrested as a spy. He disguises himself and appears at her window, but is discovered. To save her honor he declares himself a spy and is about to be shot when the marines from the navy arrive, summoned by the governor's daughter who had rowed out to warn them. It is then that the governor surrenders his sword. As may be seen, the plot is romantic and adventurous enough to please the average taste. The picture is well put on, acted and told.

**Ludwig from Germany** (Edison, Nov. 14).—The delight of this film is that it so fittingly and amusingly characterizes the German immigrant. Fala Bender as Ludwig has thought much thought and feeling to the role. William West as Herr Linde is also delightfully typical, as is Mrs. Reichtel as the landlady. The other characters are in able hands. The settings have been made exceptionally realistic. Ludwig leaves his sweetheart and her father in Germany to come to America. Here he enters the employ of a butcher from his own country and soon has saved enough money to buy the store. All his love letters to his sweetheart in Germany have been returned and he tries to forget his sorrow by frequent concert on his clarinet. His clerk in the meat shop concludes to play a joke on him by inserting an advertisement in the paper to the effect that Ludwig is deceased where he had played the violin and strums of obtaining all kinds of musical instruments. This brings his sweetheart and her father to the store. Unknown to him the two had come to America to find him, but had failed. The old man had lost his position in the orchestra where he had played the violin and now sought to sell it, that he might pay his landlady. It is needless to say the happy Ludwig paid the bill.

**The Bootlegger** (Selznick, Nov. 14).—A bad introduction spoils this film, which once started and untangled proves an interesting and entertaining feature. The first three scenes have little meaning. They should have been used to show that such really was the bootlegger, or whiskey smuggler, as the spectator is never aware of this even after the film has ended, for he has not seen it. The troopers are sent out to stop whiskey smuggling to the Indians. This starts the Indians on the warpath. The troopers stop at a house overnight and a certain Mexican is suspected, so the title says. One wonders why this should be, however; no proof seemed to be given them of his guilt. He is placed under guard, but escapes and meets the Indians, whom he leads to fire the house. The officers and women make a unique escape through the cellar and what is evidently a secret passage. From thence they go to the officer in command, where the Mexican is attempting to exonerate himself. He is at least sentenced.

**Pathe's Weekly**, No. 46 (Pathe, Nov. 15).—Perhaps the most interesting feature of this film are the views of the big best in New York Harbor and the annual coast artillery practice at Ft. Adams and Ft. Wetherill. Colonel Coffin, commanding officer of the district of Narragansett Bay, officiates. Other features are the unveiling of the statue of General Moran at Lexington, Ky.; the new Governor-General of Canada, the Duke of Connaught, arrives at Quebec, Canada; at Washington, D. C. the corner stone of the Masonic Temple is laid; an explosion in the tenement district of Brooklyn, N. Y.; at San Francisco, Cal., President Taft breaks ground for the Panama-Pacific International Exposition in 1915; Mayor Gaynor makes an address at the unveiling of William Cullen Bryant's statue New York.

**Jimmie and His Country Uncle** (Gaumont, Nov. 14).—Little Jimmie continues to be a delight in the Gaumont films. In this instance his country uncle comes to visit him, and being a bachelor and falling in love with a widow, it falls to Jimmie to show him how to play the game. Jimmie rehearses his uncle and manages the courtship so cleverly that the widow is won after which the pair is duly blessed by Jimmie.

**Outskirts of Paris** (Gaumont, Nov. 14).—Pretty scenes in the country near Paris are shown in this film.

**The Miser** (Melies, Nov. 16).—Remarkably clever construction and direction are manifested in this picture—another of the very creditable subjects that this company has been releasing recently. The miser died leaving a pile of money with directions for his nephew to find the place where his gold was buried. A neighbor girl and her brother were present during the sickness and death. The brother wanted to secure the gold himself, but the sister interfered each time to prevent. When the brother finally went to the secret place and dug up the gold and followed it as a bandit, and forced him to carry the chest to its rightful owner, delivering it as

if in good faith while she kept in the background. The nephew was duly grateful, rewarding the brother and claiming the girl for his wife, proving that honesty was surely the best policy.

**Through Darkened Vales** (Biograph, Nov. 16).—An unusual turn is given to this splendidly acted and produced story. The girl, after rejecting the blushing young man for the more dandified rival, suffers the loss of her eyesight by an explosion of alcohol. Her family is poor and cannot pay for an operation that would restore her sight, and the dandy lover refuses to advance the money. At the same time the rejected suitor works as hard over his leaders that he becomes blind, too. Both go to the same specialist and here the blind youth learns of the girl's inability to pay to recover her sight. He turns all his own money over to the doctors for the girl and goes away poor and helpless. When her sight is regained and she learns who paid for it she becomes eager to repay him for his sacrifice. He has been reduced to peddling and she finds him on the street, declaring to him that henceforth her eyes shall be for both. The cure that the operation effected in her case was a bit too sudden to be plausible, and the inability of her family or friends to pay the doctors was also difficult to believe. Otherwise the story hung together well. A review of this film would not be complete without reference to the scenes in which the lonely, helpless condition of the blind peddler is emphasized by showing him at a distance, as he wanders alone, picking his way through the deserted streets. Here we have an effect gained by an extreme exactness opposite to the close, intimate notes of view characteristic of Biograph since the very beginning.

**In the Days of Gold** (Selznick, Nov. 15).—There is interest and enjoyment to be derived from this film, but it is felt there might be even more had care been taken in manipulating the action of the scenario and in some instances the selection of scenes. There is no direct reason given why the girl should continue in her disguise of a boy after she had reached civilization. It would seem that all natural instincts would tell her, as she had no secret to hide, to acknowledge her sex. The man's submission to her will as a boy also seemed a bit overdrawn. When she departs to the outskirts of the cabin to mend her brother's clothes, the Indians fall upon the cabin and exterminate the family—the mother being burned. She consents to dining in the clothes of her brother. One feels that she jumps too much at conclusions at this point. In her disguise as boy she meets a certain rough chap. She goes to town with him, and there she keeps house for him. He strikes a lucky and brings forth the photograph of a girl. Believing it his sweetheart she retires to a convent and acknowledges her sex. He follows her father and explains it was his sister. Too many seemingly trivial but salient points are left out to make a thoroughly absorbing and artistic picture. Betty Harte is the girl; Robert Bosworth the boy.

**Chorus Girl Wife** (Lubin, Nov. 15).—There is a fine natural tone to this film that strikes a very human note, and is exceptional in that it introduces a character unusual in dramatic delineation, though known to life in innocence. She is invited to dine with the Johnnies and retains her character. One young



## Wanted---A Director

An old established concern wants a moving picture director whose "made good" record can be seen without the aid of a microscope.

Communications will be kept strictly confidential.

Address H., Box 76,

New York Times.

## CINES CO. OF ROME

STUDIOS and FACTORIES } ROME and PADOVA

### CAPITAL

Preferred Stock	•	Lire 2,000,000
Ordinary "		3,750,000
Fully paid up		Lire 5,750,000

### ITALIAN-TURKISH WAR

The first series are now all sold and the next shipment expected about end of month, showing Aviators in Warfare, Episodes of last engagement, Insurrection of Arabs. Approximately 1000 feet.

Orders executed in strict rotation. Posters.

Branch for the United States  
of America  
445 Broome Street, cor. Broadway  
New York City  
Tel. Spring 9232 Telegraph Class, New York

man becomes struck with her manner, and protects her from the overzealousness of a male friend. At length he marries her, but is put out of his home. The father after a while attempts to buy his son's freedom, but elected in an amusing scene. He returns, however, with the mother, and in a most delightful scene amid the frying of wheat cakes the family is united. Florence Lawrence and Arthur Johnson play the leading roles in their usual captivating spirit, and the production in its entirety is a delicate, compelling and well rounded out little comedy of life.

**The Living Peach** (Edison, Nov. 15).—A lifelike and charming little comedy of the delicate wit and humor that this company has proven its ability to produce. It has been cleverly presented on this film. William West and Robert Brower are the two fathers. The respective son and daughter are enacted by Edwin Clarke and Elsie McLeod. The youth retires to the country with his invalid father. The house next door is owned by a judge, and the youth has evidently met his daughter before. The two fathers have a quarrel over the fence when the judge and the other eating the peaches from the branches of the tree protruding over on his side. The judge is pacified, however, by his daughter who has him write a letter to the youth's father, saying that his son is welcome to anything that may fall over the fence. At the appropriate time she climbs the fence and falls over. The youth promptly claims her. The father, remembering his promise, accedes to the claim for this living peach.

**The Y. M. C. A. Silver Day, Lake George, N. Y.** (Edison, Nov. 15).—The Summer school of this organization at the above-mentioned locality is given a clear and interesting exploitation herein. There are seen at exercise and in holiday amusement. Corson, the well-known swimmer and instructor, is seen with a pupil at the end doing some exceptional water feats, among which is the imitation of the porpoise, a submarine and wrestling in the water.

**The Desert Well** (Kalem, Nov. 15).—This picture does not arouse much interest until its last few scenes, where the villain is captured by waiting for him at the desert well, the only watering place within forty miles. Even this situation lacks strength by being unnecessarily prolonged by theatrical trick. The story is not as deftly handled as might be. Ralph, the rival, decides as every self-respecting moving picture rival should, that he must injure the accented man. He, therefore, hires two outcast Indians to free the other man's cattle, and drive them out into the mountains. The cowboys follow

## Saving is Profit

—and that is just as true of the motion picture business as of any other business. But the wrong kind of economy can *break* your show just as surely as the *right* kind can *make* it.

Don't skimp on the first cost of your motion picture machine. Get



## The Edison Kinetoscope

The Edison will not only save for you on operating cost, on repairs and by outlasting any other machine you could buy, but it will *save your patronage* by insuring a good show—clear, steady pictures that will keep the crowd constantly coming.

Don't let the slight difference in cost between the Edison and a cheap machine stand between you and success. Save in the right place—get the Edison Kinetoscope.

Write us to-day for complete particulars.

THOMAS A. EDISON, Inc.

64 Lakeside Avenue  
ORANGE, N. J.

without even looking to see that the cattle are gone. The Indians abandon the cattle, and the men find them and drive them back. It was not apparent that they for a moment gained sight of the Indians; therefore the capture of these individuals comes as a surprise. They "tell on" Ralph, and he is pursued to the desert, where he is captured at the desert well.

THE HOUSE OF

# SELIG

is the home of the Masterpiece—Selig Masterpieces can never be equaled, 'tho they are always being imitated.

### Dec. 4) A DIAMOND IN THE ROUGH (Dec. 4)

A dramatic love story of unusual power, interwoven with an interesting study of human nature.

### Dec. 5) A FRONTIER GIRL'S COURAGE (Dec. 5)

A charming Western drama, full of adventure, color and emotion.

### Dec. 7) THE MAID AT THE HELM (Dec. 7)

A true-to-life tale of the seething gale and briny deep—excellent.

### Dec. 8) THE PLUMBER (Dec. 8)

A rapidly-moving, humorous comedy of human nature—about 600 feet—on same reel with

### A DAY WITH A CIRCUS

Extremely interesting, educational—about 400 feet.

Announcement Extraordinary

Look--Watch--Wait--Listen

ANOTHER GREAT MONEY-MAKING MASTERPIECE

## Cinderella

IN THREE REELS, with MISS MABEL TALIAFERRO as Cinderella, to be released soon. BOOK IT NOW.

## SELIG POLYSCOPE CO.

20 East Randolph St.,  
Chicago, Ill.



SEND US YOUR NAME  
ADVANCE BULLETINS  
SENT FREE

## ★ MELIES ★ WESTERN PICTURES

NOVEMBER 30

### THE REASON WHY

PEDRO and Hank, partners, become desperate rivals for the hand of Marie, a pretty store-keeper, and try to outdo each other in purchases from the store in the endeavor to win her favor. Hank almost steals a march on Pedro when he rushes in to save Marie from the advances of two "drunks," but unfortunately the "drunks" prove stronger than he. Pedro's mighty arm saves both Hank and the girl, and for reward he fully expects her consent. Just then, however, the real lover, a young Easterner, arrives, whom Marie receives with open arms, after which Pedro and Hank conclude that such is the way of life.

★ G. MELIES, 204 East 38th St., New York City ★  
Western Representative, JOHN B. ROCK, 189 Randolph St., Chicago, Ill.

## Admission Tickets In Rolls

100,000 PLAIN ADMISSION	• • • • •	\$6.00
100,000 SPECIAL, 1 in. by 2 in.	• • • • •	9.00
Duplex tickets, double price.		Cash with order, no C. O. D.

WRITE FOR PRICE ON LARGE QUANTITIES.

EDW. ENGELMANN, Ticket Specialties.

No. 1 UNION SQUARE, W.

NEW YORK









# BIOGRAPH FILMS



RELEASED NOVEMBER 20, 1911

## THE MISER'S HEART

He Experiences a Love Greater Than the Love for Gold

An old miser living in an East Side tenement forms quite an attachment for a little child in the same house. The old miser is reputed to keep a large amount of money in a safe in his room, and a couple of crooks decide to take a chance to get it. They enter his room by way of the fire-escape, and tying him to a chair, try to force him to tell the combination of his safe. The little child happens in the room, and to further compel him, they suspend the child out of the window on a rope, threatening to let her drop if he does not give the combination. A tramp sees the child hanging from the window and hastens to the police station for aid. On his way he passes a baker boy, from whom he stole a bag of rolls, and the boy, following, has him locked up without giving him a chance to explain the object of his errand. The captain, however, consents to hear the tramp out, and sends a quartette of incredulous policemen, who receive a shock when they find the truth of the tramp's story. The child is saved and the crooks taken into custody.

Approximate length, 595 feet.

RELEASED NOVEMBER 23, 1911

## RESOURCEFUL LOVERS

The old chemist's assistant discovers the lacking ingredient in the combination of a deadly poison. One drop of this liquid means death within ten minutes. To reward him, the old man promises him the hand of his only daughter. But the daughter objects, for her heart is already given to another. To win their point, the young lover pretends to have drunk some of the poison. Hence, as he is expected to live but a few minutes, the old man consents to his marrying the girl. When he learns the truth, he decides to make the best of the bargain.

Approximate length, 423 feet.

## HER MOTHER INTERFERES

Mr. Jack is married now, and so good-bye to his bachelor friends, but they promise to stand by him just the same should he need their aid or sympathy. Mrs. Jack's mother warns the young wife to insist upon having her own way, and if hubby kicks, hint or do something to play upon his sympathy. The scheme works until hubby gets wise, and then—well, mother is called to handle the recalcitrant spouse. Jack goes to the club and his old friend helps him out of the trouble in a most unique manner.

Approximate length, 574 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK  
EXHIBITORS: Get on our Mail List for Descriptive Circulars

# BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

He uses his influence and obtains the old musician a position as leader in a new theatre, where his latest composition meets with great success.

**The Indifference of Man** (Bellanca, Nov. 18).—This tale is well acted and not on. It is apt to amble, however, and is a little too theatrical in making its points. As an instance, the drawing away from the released man from prison seems much overdone. It shows rather than proves the injustice of man, and is hardly as convincing as a number of other films on the same subject. A thief runs into him. The pocketbook he had stolen drops at his feet and he is accused and convicted of the crime. At the expiration of his term his mother is the only one who will have anything to do with him. At length on Sunday morning, unable to get work and spurned by all, he wanders out into the woods with the intention of committing suicide. Fortunately a young child had decided to take a long walk in the woods, and meets him and brings him to the church. Here he meets the priest, who is called away to a dying man. The scenario sends him along with the priest so that he can be on hand to hear the confession, for it is the man who committed the crime for which he was guilty.

**The Higher, the Pever** (Thanbuser, Nov. 14).—An extremely unique comedy has been evolved around an equally unique and interesting background, which includes the flight and maneuvers of an airship. The production is well played and developed, though one is apt to question the ending. The "kid" had proved himself a thoroughly obnoxious person, though amusing to the spectator, therefore one does not feel that he quite deserved the girl, nor does one believe that she was really quite convinced that she did love him. At least she should have shown it in previous scenes if such was the case. The "kid" was evidently a prizefighter, but when he was left a fortune, he tried to break into the best society. The film shows his successful efforts to win a young lady of position. When they visit the aristocratic field, he takes her up in the air to carry her off and marry her. The rival follows in an automobile. He arrives before they enter the parson's, but the "kid" gives him a knockout blow, which causes this well-bred girl to promptly transfer her affections from the rival to the "kid," and so on with the latter to be married. The film is replete with amusing situations.

**The Passing of Sam** (Champion, Nov. 15).—One feels inclined to say "Let her pass." She lived in an abandoned shack that some one thought would make a good background for a motion picture. Somebody loved her, but there was also another. She cared only for the first somebody, but the other was desperate in his passion for her. She was desperate in her passion for the first somebody, so when she saw him with somebody else she decided something must be done. Somehow she learned that they were going off together, so she went climbing the palisades, followed by her desperate.

## Current Productions by Edison Directors

### J. SEARLE DAWLEY

The Big Dam—The Battle of Trafalgar—The Sheriff.

NEXT RELEASE—A FEROUS RIDE—NOV. 25

### ASHLEY MILLER

"The Ghost's Warning," "The Story of Indian Ledge," "Willie Wise and his Motor Boat."

NEXT RELEASE—"THE LURE OF THE CITY"—NOV. 26

### C. JAY WILLIAMS

"Ludwig from Germany," "The Living Peach," "The Bo'sun's Watch."

NEXT RELEASE—"THE TROUBLES OF A BUTLER"—NOV. 29

### OSCAR C. APFEL

"The Minute Man," "Battle of Bunker Hill," "The Capture of Fort Ticonderoga."

NEXT RELEASE—"HOME, A THANKSGIVING STORY"—NOV. 30

## 3---NESTORS A WEEK---3

Wednesday, Nov. 22, 1911

### THE COWBOY PUGILIST

Fight Feature Film

Saturday, Nov. 25, 1911

### DESPERATE DESMOND

PURSUED BY CLAUDE ECLAIRE

Wonderous Film Novelty.

Monday, Nov. 27—"HAPPY HOBO'S HELP"—Delectable Comedy

DAVID HORSLEY,

Wednesday, Nov. 29, 1911

### When the West was Wild

Sensational Western.

Saturday, Dec. 2, 1911

### A WESTERN FEUD and

Mutt & Jeff's SCHEME THAT FAILED

Bayonne, N. J.

# NEWS FROM POWERS

THE last wire has been installed in our Duplex Studios. Our sleeves are rolled up and we're off at a fast clip. We're doing all we can to cut a big swath in the quality field, and now—you do yours. If you get an idea for a good picture or a place that you think will help make good ones—Shoot it in! See what that means? It's your Duplex Studios—fact!

For Tuesday, November 28, we deliver a split reel that is going to make a lot of talk. One of the subjects on it is

## Too Much Injun

A peculiar article; it's Indian, but not what you think—it's a comedy!

On the same reel is a series of views of the Old World's famous beauty spot,

## Lake Como, Italy

But here's a surprise for you; on Saturday, December 2, that same week, is another split reel! Great!

## The Wanderer's Return

A drama that suddenly becomes comedy, and

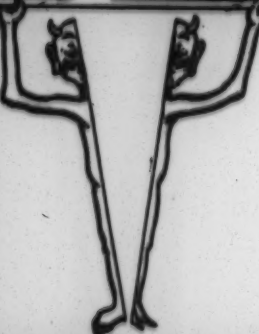
## The Line Man and The Girl

It's one of those easy-moving things that just pulls the laughs out of you. You'll write us about this one, sure!

Powers Motion Picture Co.  
511 W. 42d St., New York City



## A SPLIT IMP Every Saturday



Released Monday, Dec. 4, 1911

### THE DUMB MESSENGER

A mighty exciting story in which a pet dog shows almost human intelligence. A story that will thrill any audience, and keep their interest from start to finish.

Released Thursday, Dec. 7, 1911

### TONY AND THE STORK

In this touching little comedy drama you will see King Baggot at his best. Staging, acting, photography make this a typical IMP story that cannot fail to please. It strikes home.

Released Saturday, Dec. 9, 1911

### HER BIRTHDAY and Interscholastic Cross Country Championship

A high class split comedy of about 650 feet. Not mushroom comedy, but the kind that will bring new patrons to your theatre and give your house every time you display an IMP Poster.

Interscholastic Cross Country Championship, held Saturday, November 18, under the auspices of the Columbia University of New York. A running race of about 150 New York students. An exciting athletic affair which cannot help but please Young America.



passionate lover: only he did not find it necessary to make such an unnecessary and rough journey. He was sensible, and came by the road, which, of course, was not so stirring as the girl's climb, but eminently more practical. He did all this up before she could shoot the man who came by with the girl, but when he did come she found she could not shoot him. Then she died, and that was the end of her passion. But the passionate lover was still quite passionate.

**The Return (Rex, Nov. 16).**—This film is a brilliant and unusual from the nature of its situation, which have been cleverly developed with exceptional care and precision. It is life-like because so naturally and consistently acted with certain characteristics. The girl, however, would not seem to show enough subtle emotion in lighter moments as the willful misanthrope who is delightful, but later, after the accident, it would seem that the circumstances would have somewhat subdued her spirit, and she would have more thoughtful leanings at times. The character of the minister seemed overdone. The film as a whole is a very tense and dramatic one and finely put on. Because of her two-way ways it is decided to send the girl away to school, but before she goes she sends word out riding a gambler who makes in winning advances. She shoots him and thinks she has killed him. She tells only her brother and they hide the body. The gambler comes to life and sends a word with the country parson, where, when he comes to his mind, the memory is a blank. Meanwhile the girl has fallen in love with a young man. She finds out that he is the brother of the gambler whom she believes she has killed. After her sudden departure he follows her to demand an explanation. The gambler enters at this point on an errand, the sight of his brother restores his memory, and the lovers are united, with the girl coming home free.

**Releasing the Seventh Commandment (Imp, Nov. 16).**—There are appealing qualities in this little tale that is smoothly told and generally well put on. The acting is good, but does not lift the story above the common level of an interesting or holding. The little girl lives with her grandparents and her only companion is a white bull terrier. She becomes sick and the grandfather loses his position at the club where he is employed. He is obliged to leave to sell the dog to a man who, one day, is his former employer. The daughter of this man has previously expressed a desire for the dog. The old man's grandchild grows worse, and the physician declares that the presence of the dog is the only thing that will restore her. The grandfather goes to the man's stable and steals the dog. He is caught by the chauffeur and he and the owner follow with the sheriff. When the richer man learns the truth he withdraws his claim and

writes an order that the grandfather shall be given a position in his factory.

**The Way of the West (American, Nov. 16).**—Had the scenario writer been more careful to give clear, comprehensive reasons for the actions of the players the mechanics of the play would not have been so obviously spontaneous, enjoyable, and natural. As it is, the chances seem to go to a lot of trouble over nothing. The significance of the title is not clear. The comedy is amusing and well acted, though in places there is a tendency to pantomime. Two old friends meet and decide that their respective son and daughter shall marry. It is not made evident why they had not met before. They seemed to be living in the same neighborhood. Both children resent their father's assumption, and the young man takes matters into his own hands by obtaining a position on the ranch of the girl's father. He falls in love with the girl, but bribes another cowboy to assume to be himself and to appear in a drunken state. Of course the father, on beholding in this cowboy the son of his friend, no longer is desirous of the match. The girl goes to her father's choice in the young man, and naturally is surprised to learn that youth's identity. Of course, it was the intention of the youth to be loved for his self alone. The scenario does not make this thoroughly clear.

**The Ranchman's Mother-in-Law (Bison, Nov. 17).**—There is some wit and quite a bit of human nature in this cowboy farce, but it would have been more effective if played more sincerely, for the reason that the material is in it for comic purposes. The cook of the ranch gets drunk and the ranchman goes to town for a cook, but brings back a wife instead, who turns out a bad hand with the biscuits, to the disgust of her husband and the size of the boys. In tears she writes for her mother. Now the lady, however, is seen as a fresh torment to the mind of the rancher, but he and all hands are pleasantly surprised when the lady turns out the finest sort of a cook and hence is restored all around.

**A Mother's Faith (Thanhouser, Nov. 17).**—How his mother's faith brought out the best in her son is graphically set forth in this film, and proves itself to be an entertaining picture of strong and pointed moral. The acting of the son is, perhaps, the success of the piece, though the scenario lacks a certain construction. After being expelled from college he proves a "do-well," and at last his drunken debauches caused his father to disinherit him. He becomes a vagabond by degrees. The demands of the bartender to take his drink out of the drinks stretches out the film. The father dies on a park bench he reads of the death and the desire of his mother to find her son. He goes home by freight car, is met by his sister, who tells him that his mother could not stand to see him thus. He goes to see his mother, and resolves to live a new life. He obtains a position, and is promoted, and then returns to his mother. The inadequacy of the sister weakens the film.

**Mutt and the Unlucky Star (Nestor, Nov. 18).**—There is good, pointed humor in this exploit of these eccentric friends. Jeff does not add the point much, however, because he fails to bring out the fact that Jeff is a stupid little fellow. Because they do not pay their board bill, the landlord puts them up in the attic. Here they find what is evidently a detective badge, and they decided to work it for some "cats." Jeff goes into a high-class cafe, and at the appointed time is called out by Mutt, seeing his sister. Mutt goes to see the man without. Then Mutt puts on the badge and gets a fifteen-cent beef stew in a hash house. Jeff goes to sleep around the corner, so poor Mutt's signals are in vain. He is set to work for the rest of the day by the proprietor. The lines are funny, but the idea has been used before in pictures.

**The Kid from the East (Nestor, Nov. 18).**—The kid proves himself a hero of the right sort in the right time comes. He does not stand in the right time comes, and is made to appear somewhat of a weakling in the eyes of his sweetheart. A party sets out over the plains against his warning, but he follows, and while the others run away from the Indians he stays and helps to protect the party until aid arrives from the ranch, summoned by his horse that had returned without him. The film has been made dramatic and interesting. The attack and fight of the Indians is especially well handled.

**Foolhead a Professor of Innocence (Itala, Nov. 18).**—Foolhead is elected an honorary member of the Society for the Protection of Innocence. His immediately starts forth and proceeds to protect every woman who is accosted by a man. Naturally there is much resentment expressed in the usual violent and corporal methods of the Foolhead film. It is not always refined in its implications, but there is a well-directed satire on the prevailing tendency to regulate.

**Saga Grand (Luz, Nov. 17).**—This unique little Alpine village has been photographed on this film with especially interesting and clean-cut pictures.

**The Mystery of Beaufort Grange (Luz, Nov. 17).**—There is interest in such a film, arousing the sense of the mysterious as it does, and it is effective in that it is constructed for the best dramatic climaxes. It is reminiscent of a Pathe film, where a bridal party playing among the ruins of a castle and seeking in search of the bride, lost in a secret chamber, who makes known her whereabouts by a cat. In this case she is not the bride, and is found by the discovery of old plans of the ruins and married the man with whom she was confined.

**The Life of Becca (Itala, Nov. 18).**—This subject proves a highly entertaining one, and is given a most explicit and thorough treatment in this picture. The care, culture and treatment of Becca has been put forth in a vivid manner.

#### MOTION PICTURE NOTES.

At Annapolis, Md. Manager Croucher, of the Colonial, offered an attractive bill of vaudeville and pictures, Nov. 15-16, and was rewarded by good business. The Loric, under management of S. I. Rosenberg, did good business Nov. 15-16, with a mixed bill of vaudeville and pictures. The Magnet showed straight bill of motion pictures Nov. 15-16, and was well patronized.

Jack Walsh, manager of the Family Theatre, at Red Wing, Minn., has resigned to take a position with the Industrial Film Syndicate, which has been taking pictures of that city. Fred Eichenberger, who has been operator at the Family Theatre for several years, has been appointed manager in place of Mr. Walsh.

At West Chester, Pa., a new house was opened on Nov. 1, to be devoted to vaudeville and pictures. Seating capacity, 500; manager, George Brosius.

The moving picture business at Elgin, Ill., holds up well. Earl Frank, in ragtime music, was featured at the Lyric week of Nov. 6. The Grand, Temple, and Globe also closed their pictures twice weekly. The Orpheum is the new vaudeville and picture house under management of Horiz and Caughey.

#### LICENSED FILM RELEASES.

Monday, Nov. 27, 1911.

	Feet.
(Bis.) Sunshine Through the Dark. Dr.	1000
(Kalem) The American Insurgents. Dr.	1000
(Lubin) The Man in the Taxi. Com.	1000
(Pathe) Father's Weekly. No. 48. Too.	1000
(Vita) Right Man, Wrong Man. Dr.	1000
(Vita) The Politician's Dream. Com.	1000

Tuesday, Nov. 28, 1911.

(Edison) The Lure of the City. Dr.	1000
(S & A) A Football Hero. Dr.	1000
(Gau.) A Busy Ounce. Com.	758
(Gau.) Review of the American Army.	232
(Pathe) Romance of the Mummy. Dr.	750
(Pathe) Picturesque Hungary. Sc.	280
(Pathe) The Telltale Knife. Dr.	1000
(Vita) The Frenchet. Dr.	1000

Wednesday, Nov. 30, 1911.

(Edison) The Troubles of a Butler. Com.	1000
(Edison) The Mysterious Stranger. Dr.	610
(Edison) Salt Industry in Sicily. Ind.	372
(Pathe) Secondary Indiana. Dr.	745
(Pathe) Irish Fisher Folk. Dr.	280
(Kalem) Franciscan Friars of Killarney. Dr.	1000
(Lubin) Actor in New Role. Com.	600
(Lubin) Great Industry. Ind.	400
(Vita) The Voiceless Messenger. Dr.	1000

Thursday, Nov. 30, 1911.

(Bis.) A Woman Scorned. Dr.	1000
(S & A) Little Red Riding Hood. Fairy.	1000
(S & A) Two Ever True. Com.	1000
(Lubin) A Nicotine Conspiracy. Com.	1000
(Pathe) The Reason Why. Com.	1000
(Pathe) Oh! What a Thanksgiving Day. Com.	775
(Pathe) Life Saving School. Australia.	220
(Solax) An Evil Power. Dr.	1000

Friday, Dec. 1, 1911.

(Edison) Pull for the Shore. Sailor. Dr.	1000
(S & A) The Quinceville Raffle. Com.	1000
(Kalem) Betty Captured the Outlaw. Com.	1000
(Lubin) Yellow Peril. Dr.	1000
(Pathe) Rover is Jealous. Com.	580
(Pathe) Polar Bear Cubs. Ton.	380
(Pathe) Stomach by X-Ray. Ed.	150
(Solax) In Japan. Ed.	600
(Solax) Seeing an Admiral. Sc.	800
(Vita) The Last Days of Pompeii. Dr.	1000

Saturday, Dec. 2, 1911.

(Edison) A Man for All That. Com.	1000
(S & A) The Mountain Law. Dr.	1000
(Gau.) The Promoter. Dr.	1140
(Lubin) Western Cavalry. Com.	1000
(Pathe) Best Hum Romance. Dr.	950
(Vita) The Husking Bee. Com.	1000

#### INDEPENDENT FILM RELEASES.

Monday, Nov. 20, 1911.

(Amer.) The Test. Dr.	1000
(Cham.) National Guardsmen. Fort Riley.	950
(Comet) Office Boy's Dream. Com.	1000
(Imb.) From Bottom of the Sea. Dr.	2000
(Nestor) His Vacation. Com.	1000

Tuesday, Nov. 21, 1911.

(Bison) The Broken Trap. Dr.	1000
(Edison) Hands Across the Sea. Am. Dr.	1000
(Powers) Rivals. Com.	1000
(Powers) Views of Montserrat. Italy. Sc.	1000
(Than.) A Master of Millions. Dr.	1000

Wednesday, Nov. 22, 1911.

(Amb.) The Golden Wedding. Dr.	1000
(Cham.) When the Sheriff Got His Man. Dr.	950
(Nestor) The Cowboy Parlied. Dr.	1000
(Bell.) Helpless Man. Com.	1000
(Solax) Husbands Wanted. Com.	1000

Thursday, Nov. 23, 1911.

(Amer.) The Master of the Vineyard. Dr.	1000
(Edison) Portuguese Captains. Ton.	600
(Edison) The Automatic Lighter. Com.	400
(Imb.) From the Bottom of the Sea. Dr.	2000
(Rex) The Price. Dr.	1000

Friday, Nov. 24, 1911.

(Bison) White Fawn's Escape. Dr.	1000
(Bison) A Bad Man. Com.	1000
(Luz) Bill and Bertie Get Married. Com.	325
(Luz) A Warning Cloud. Dr.	658
(Solax) The Well of Providence. Com.	1000
(Than.) The Baseball Bug. Com.	1000
(Comet) The Diamond Locket. Dr.	1000

Saturday, Nov. 25, 1911.

(Great N.) Theft of Mona Lisa. Com.	1000
(Itala) Tailor Wants to Be Paid. Com.	1000
(Itala) King of Noose Throwers. Com.	1000
(Powers) The King of Hum. Com.	1000
(Bell.) A Damsel of Italy. Dr.	1000
(Nestor) Desperate Desmond Pursued by Claude Relaire. Dr.	1000

Sunday, Nov. 26, 1911.

(Majestic) The Courtship of Little Mary. Com.	1000
-----------------------------------------------	------

#### LETTERS AND QUESTIONS.

(Continued from page 28.)

"H. H." Columbus, O.: There are several leading ladies with Lubin companies. Florence Lawrence is one; Miss Payne is another.

"R. K. R." Pittsburgh, Pa.: Your question has remained unanswered in the endeavor to secure the information as to the lady who played leads with the Essanay Western company previous to the engagement of Miss Field. Perhaps some reader can help us out. As far as your other question regarding Mabel Normand, if you haven't found out where she is by this time you will have to ask some one else for the information.

John G. Froidel, Sheboygan, Wis.: Our inquiry of the Bison Company for the name of the leading lady in an Indian Test remains unanswered. The film is nearly a year old and probably the record is not available. Mabel Wright and Frederick Smith played the man and wife in Let No Man Put Asunder (Solax).

"G. M. D." New York: Hank and Lank pictures (Essanay) have not been issued for some time, but THE MIMOSA is advised that they will be resumed soon. The Essanay Western company is now located at San Rafael, Cal. Lottie Briscoe is said to be back from Europe, but her present address is not at hand.

"M. P. P." Greenville, Miss.: The false priest in The Broken Vow (Reliance) was Mace Greenleaf. The leading man in Two

Mothers (Reliance) was James Cooly. Don't know where Margaret Sovernage (if that's her name), of the Bell players, is. "M. P. P." thinks Mary Pickford the most dainty and charming of all actresses, but objects to the class of picture plays she has latterly appeared in.

"L. E. H." San Francisco: Warren Kerrigan played the male lead in The Pittsburgh Millionaire (American). Cannot identify the lady with the Imp. Company unless you name some picture in which she appeared. Your best way of getting photographs is to write to the companies direct. The most of the companies have photographs of their players for sale.

"Lewin Cleve." Philadelphia: The Prince and Pauper is copyrighted and no company would produce it without authority. The Edison Company made a film of it about two years ago by arrangement with Mark Twain. Yes, it would be fine to see the Biograph do more classical subjects like The Blind Princess and the Poet, Knoch Arden, and Pippa Passes, especially with "that finely moving young tragic actor who is like a figure from Greek mythology when undisguised by a nice cotton beard and oceans of grease paint—the handsome hero of The Marked Time Table." The exterior scenes in The Purgation were made in New Jersey.

"W. T." Montreal, Can.: The leading lady in A Breach of Faith (Rex.) was Lois Weber, and not Ada Lewis.

"E. G. H." Washington, D. C.: Herbert Prior and James Gordon were the lovers in Lighthouse by the Sea (Edison). The scenes were made in—Arthur Finn played the son in The Arrow Head (Lubin). Edna May was the little girl in Forgotten (Vita). Arthur Johnson has not returned to Reliance; you have seen a picture taken several months ago. The girl in The New York Cowboy (Bell) was Myrtle Steadman. The part of Dorothy in Dorothy's Family (Imp.) was played by Ethel Grandin.

"Francesca": The part of Willet in A Corner in Criminals (Solax) was played by an actor whose name was not remembered by the Solax Company, as he appeared in one picture only.

Jake Himler, Galveston, Tex.: The initials C. G. P. C. on certain Pathe filmstand for Company General Photographic Cinematographic, and indicate that pictures are from the Pathe European studios and photographers, as distinguished from the American Pathe production.

"Laura," Los Angeles, Cal.: The leading man in Loon's Victory (Lubin) was Jack Standing.

"Fred B." San Francisco: The Mexican lover in The Sheriff's Decision (Essanay) was H. V. Goerner. Cannot tell if he ever played with Pathe.

"J. K. C." St. Louis: In Divided Interest (Lubin) Jennie Nelson was the maid, Miss Johnson the widow, and Leslie Nelson the little girl.

Georgie Dodson, New York: Richard Nell played the Indian in The Spirit of the Gorge (Edison).

"A. V. J." of Rochester, is another reader who laments the fact that picture houses so seldom advertise their films in advance so that people who want to see particular subjects or players may know when and where to find them. "A. V. J." criticizes a recent Civil War film for showing quill pens in use at the White House and elsewhere, saying: "Steel pens had been in general use for some time prior to that period." Still, that fact would not preclude the use of quill pens also. The Spectator remembers seeing quill pens long after the war.

"F. H. K." of Sacramento, Cal., writes in warm praise of The Spectator's "literary style" as he calls it. Glory be! Literary style? Who ever heard of a common, old newspaper scrub having a literary style? That's a thing reserved for poets, novelists and journalists. However, "F. H. K.'s" compliments are appreciated just as much as they would have been had they been deserved.

#### VARIETY HOUSES.

Colonial.—Mabel Hite, Valerie Burgess and co., Laddie Cliff, Bathing Girls, Lind, Barnes and Crawford, Perry and White, Jones and Deely, Robert Demott Trio.

Alhambra.—Joe Howard and Mabel McCann, Montemore and Moore, The Leading Lady, Frosini, Four Hunting, Savoy Trio, Harvey Devora Trio, Lane and O'Donnell, Five Piouscos.

Bronx.—Carrie De Mar, Frederick Hawley and company, Wilfred Clarke and company, Flanagan and Edwards, Lyons and Yocco, Ching, Weston, Fields and Carroll, Chamerors, Hilda Hawthorne.


Orpheum.—Norworth and Bayes, McMahon and Chappelle, Will Rogers, Conroy and Moore, Leon Rome, O'Brien, Hare and Kyle company, Hathaway's Monkeys, Wentworth, Vesta and Teddy.

Hawthorne.—Rock and Fulton, Ashley and Leo, Lolo, Courtney Sisters, Cheyenne Dars, Richards and Montrose, Will Dillon, Kratons.

Fifth Avenue.—Mackay, Aruback and company, Walter O. Kelley, Florentine Singers, Raymond and Caverly, Work and Over, Linton and Lawrence, Four Queens and Jester, Ishamwa Jans.

Hammerstein's.—Combs, Bender and Morgan, Kathern and Violet Pearl, McIntyre and Heath, Tempest and Sunshine, Three Nations, Waterbury Brothers and Tenner, Cook and Lorenz, Remie Quartette, Maxine and Ruby, the Barrens, Ben Brown and Brother, Williams Brothers, Alexander Sisters, Billy's Tombstones.





## LUBIN FILMS

### HIS BROTHER'S DOUBLE

Released Saturday, Nov. 25.

The fact that Bob was his brother, Jack's, double gave rise to plenty of trouble. It's funny. Not only that, but it has a strong plot. Not only that, but there's a charming love story woven through it. Length, about 1,000 feet.

### THE MAN IN THE TAXI

Released Mon., Nov. 27.

If you want a real nickel-colour, here it is. There was no "bless you, my children," stunt when bold John Mason and pretty Betty Brown told their parents they wanted to get married. Elopement, robbery, arrest and some other forms of exciting adventure made the path of their love extra rough. But it all came right just when everything looked darkest. Length, about 1,000 feet.

### AN ACTOR IN A NEW ROLE THE CRAB INDUSTRY

SPLIT REEL. Released Wed., Nov. 29.

The first is a roaring farce picturing the adventures of a stranded Theban who turned his talents to book selling. His motto is, "If at first you're biff-banged out, go right in again." He appeared cheerfully in various disguises and finally sold the books. Length, about 600 feet.

The Crab Industry is a film showing how crabs are caught, cooked, canned and shipped. Excellently photographed. Length, about 400 feet.


### A NICOTINE CONSPIRACY

Released Thurs., Nov. 30.

In which the God of Love is assisted by my Lady Nicotine. A dandy plot, splendidly interpreted. It will increase the popularity and prestige of your house. Length, about 1,000 feet.

### LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.  
Chicago: 208 N. 5th Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.



## FOUR-A-WEEK ESSANAY

### CURRENT ISSUES

The "BIG LAUGH" of the Week is Essanay's

RELEASE OF TUESDAY, NOVEMBER 21st

## Too Much Turkey

(Length, approx., 1000 feet.)

Side-splitting side-lights on the Turko-Italian War (in America).

RELEASE OF THURSDAY, NOVEMBER 23rd

## "Old Fidelity"

(Length, approx., 1000 feet.)

A remarkable drama with a remarkable dog actor.

RELEASE OF FRIDAY, NOVEMBER 24th

## At the Stroke of Twelve

(Length, approx., 1000 feet.)

A drama of love and business life.

RELEASE OF SATURDAY, NOVEMBER 25th

## The Desert Claim

(Length, approx., 1,000 feet.)

A powerful drama of the Golden Days in California. Tense, thrilling, exciting.

### NEXT WEEK

RELEASE OF TUESDAY, NOVEMBER 28th

## A Football Hero

(Length, approx., 1,000 feet.)

A college drama with a big football game.

RELEASE OF THURSDAY, NOVEMBER 30th

## "Little Red Riding Hood"

(Length, approx., 600 feet.)

An excellent production of this favorite children's story. Released with

### "Twas Ever Thus"

A real, true to life comedy. (Length, approx., 400 feet.)

RELEASE OF FRIDAY, DECEMBER 1st

## The Quinceville Raffle

(Length, approx., 700 feet.)

Novel in plot and productive of many good laughs. Released with

### "The Girl in the Cab"

A short mystery comedy with a big surprise finish. (Length, approx. 300 feet.)

RELEASE OF SATURDAY, DECEMBER 2nd

## The Mountain Law

(Length, approx., 1,000 feet.)

A story of "moon-shining" in the Kentucky hills.

## ESSANAY FILM MFG. CO.

521 First National Bank Bldg. CHICAGO, ILL.  
Offices in LONDON, BERLIN, BARCELONA

# KALEM

## ARRAH-NA-POGUE

A Patriotic Irish Drama IN 3 REELS  
RELEASED MONDAY, DECEMBER 4

## THE LONG ARM OF THE LAW

A Western story told amid Mexican and California scenic backgrounds  
RELEASED WEDNESDAY, DECEMBER 6


## TOO MUCH REALISM

A Comedy. 60 Laughs in 20 Minutes  
RELEASED FRIDAY, DECEMBER 8

### Special Music for Arrah-Na-Pogue

A piano score and four piece orchestration complete for 50c. postage prepaid.

Three half tone cuts for Arrah-Na-Pogue 50c. each, postage prepaid



## KALEM COMPANY, Inc.

New York, 235-239 W. 23d Street  
London, 45 Gerrard Street, W.  
Berlin, 35 Friedrich Strasse



# VITAGRAPH.

5 A WEEK—"LIFE PORTRAYALS"—5 A WEEK



THE HALF-BREED'S DAUGHTER.

Use Vitagraph Posters. Posters specially made for each Film Subject.  
Order from your Exchange, or direct to us.

## "HEROES OF THE MUTINY"

Monday,  
November 20

In response to love and gratitude they brave death to prove their devotion to others. A war drama of far away India.

## "WISTARIA"

Tuesday,  
November 21

The recall of a wandering boy through a mother's faith and love.

## "THE HALF-BREED'S DAUGHTER"

Wednesday,  
November 22

Enticed from her home she is deserted and the vengeance of the Great Spirit is visited upon her traitor. Majestically dramatic in the fullness of its grandeur.

## "AN INNOCENT BURGLAR"

Friday,  
November 24

He "gets in wrong" in his house and with the police. He gets out all right in the end and his girl's father sets everything right again.

## "THE LIFE BOAT"

Saturday,  
November 25

From the turbulent billows and a watery grave a father saves his own son while directing the lifeboat to rescue the crew of a sinking vessel.

### NEXT WEEK

### NEXT WEEK

"THE POLITICIAN'S DREAM"—It's a dream of a comedy.

Monday, November 27

"THE FRESHET"—It overwhelms us.

Tuesday, November 28

"THE VOICELESS MESSAGE"—It reaches the heart.

Wednesday, November 29

"HIS LAST CENT"—It's a lucky one.

Friday, December 1

"ON HIS KNEES"—It's a funny one.

Saturday, December 2

THE VITAGRAPH COMPANY OF AMERICA New York, 110 Nassau St. Chicago, 109 Randolph St. London, 25 Cecil Court. Paris, 16 Rue Sainte-Cecile

## THE MAJESTIC

Desires to publicly thank the exchanges which have placed standing orders for MAJESTIC PICTURES.

The exchanges have placed their orders without the formality of seeing our product—we are doubly thankful for this confidence and consequently cannot and will not disappoint them.

The exhibitors should not hesitate to cooperate with all exchanges which constantly strive to improve the Independent Service.

Ninety per cent. of our pictures will be high-class comedy and spin reels.

### THE FIRST MAJESTIC

## "THE COURTING OF MARY"

will be released on Sunday, November 26th, and the many friends of LITTLE MARY PICKFORD and OWEN MOORE will have the opportunity of renewing their acquaintance with these favorites.

SECOND RELEASE, SUNDAY, DECEMBER 3

## "LOVE HEEDS NOT SHOWERS"

THIRD RELEASE, SUNDAY, DECEMBER 10

## "THE ULTIMATE END"

FOURTH RELEASE, SUNDAY, DECEMBER 17

## "LITTLE RED RIDING HOOD"

THE MAJESTIC MOTION PICTURE CO.

145 West 45th Street, New York City

Sold through the Sales Co.

## PATHE FRERES FILMS

The Best Films to be Released  
DURING THE

## WEEK OF NOV. 27th

November 27

### Pathe's Weekly

November 28

### Romance of the Mummy

November 29

### The Incendiary Indians

November 30

### Oh! What a Thanksgiving Day

December 1

### Rover is Jealous

December 2

### A Bear Hunt Romance



WASHINGTON.

Madame Nasimova in The Marionettes—Other Attractions at the Capital.

WASHINGTON, Nov. 21.—Charles Frohman presents Madame Nasimova this week at the New National Theatre in a new comedy from the French entitled *The Marionettes*, by Pierre Voff. Engaged by Gladys Under. The story has to do with the dilemma in which a young wife, quiet, unobtrusive, and modest, finds herself when she discovers that her husband, to whom she was wedded merely through the French custom of parental arrangement, prefers women of the stage and more "butterfly" type. The end is happy. The co. includes Arthur Lewis, Frank Gilmore, Charles Baisar, Edward Fielding, A. Romains Callender, William Haason, Harry Kendall, Arthur Harley, Helen Freeman, Grace Carlisle, and Kate Meek. Next week, Ethel Barrymore in *A Witness for the Defense*. For four nights and Wednesday matinee Peggy Thomas W. Ryle's reproduction of George Edwardes' current London musical play, opened Monday at the Belasco Theatre. The co. includes Farren Boslar, Sam Collins, Charles Brown, Tom Dingle, Jules Charmettes, John Moore, Ethel Green, Harriet Burt, Louise Alexander, Alva York, Florence Walton, Blanche West, Rose Winter, and Margaret Rutledge. For Friday and Saturday evening, *The Girl of the Golden West*, with three sets of principals. Next week, *Grace La Rue* in *Betsey*.

At the Columbia Theatre appears *The Fortune Hunter*, with Will Denning in the role of Nat Duncan. Edith Leacock shares honors with Robinson and others are in the cast. Next week, *Elise Ferguson* in *Dolly Madison*. The *Three Twins* at popular prices is at the Academy of Music. Mayne Gish and Thomas Wilson are leaders. Next week, *Our New Minister*.

The first week of the new Imperial Theatre presents straight vaudeville, two performances, afternoon and night. The evening bill presents James P. Fulton and Mattie Ochs in the *George Ade* comedy, *The Mayor and the Manicure*; Woodford's *Statue Day*; the Jovett Brothers, *The Three Porcupines* in *Star Bits of Vaudeville*; Ad Lester and Maude Kellett, and Tom and Etta Moore.

At the end of the program introduced in most attractive presentation, the Mexican musical specialty, *The Nine Belles*, a characteristic instrumental and dancing act; Kate Elmore, the empress of absurdity in a roving farce, *The Irregular Army*, assisted by Sam Williams; Thomas P. Foster and Edwin Warren, the local Washington baseball comedian in a laughable monologue, and the *Florescine Singers*.

After their concert at the Columbia Theatre last Wednesday, the Mormon Tabernacle Choir appeared in the evening at the White House on the request of the President and Mrs. Taft.

The Gaiety attraction this week is the *Hipps and Samson* burlesque show, *The Social Malign*.

The majestic for the present will make a leading feature of motion pictures, commencing Monday with *Dante's Inferno*.

The Darlings of Paris is the Lyceum Theatre attraction, presenting the burlesque, *The Queen of Light and The Gobbie Rag*. The Casino vaudeville for the current week presents *Herbert and Evelyn Waller* in the specialty song playlet *Dope*; Miss Billie Fay, singing comedienne; Gus Leonard, magician; Hall Brothers, premier acrobats, and Ed. Holden and May Harrow, sketch artists.

JOHN T. WARDE.

LOS ANGELES.

Praise for the Lombardi Opera Company—Lewis Stone in The Melting Pot.

Society turned out every night Nov. 5-11 to hear the famous Lombardi Grand Opera co. at the Majestic Theatre. The co. began a two weeks' engagement at this house, opening in *Il Trovatore*. Following the evening bill was *Gioiello*, Madame Butterfly, *Thais*, and *Lucia*. The co. is well appointed in every particular, and especially so in its orchestra, which is composed of nearly one hundred and fifty pieces.

The Melting Pot, which was the offering at the Belasco Theatre 5-11, packed the house nightly, and is destined to enjoy a several weeks' run. In this play the co. has shown its excellence, and Lewis Stone is highly complimented for his interpretation of the role of David Quixano.

The Travelling Salesman at the Burbank 5-11 drew its quota of attendance. There is not a single weak spot in the character assignments, and Forrest Stanley cast as Bob Blake is certainly entitled to a bit of extravagant praise as his work was clean cut and breezy. Nana Bryant handled most charmingly her part as Beth Elbert. David Hartford, Joseph Caprican, and Charles Baisar were assigned the role of drummers, and they added materially to the comedy side of the performance. The role of Mrs. Babcock fell to Lillian Elliott. Charles Giblin easily created the dislike of the audience by his clever work as the villain. Following this play will be a special engagement of Florence Stone in *The Chorus Lady*.

The Mason Opera House opened its doors 13 with that humorous comedy, *Seven Days*. Two well-liked houses 5 enjoyed the first performance at popular prices of *Polly of the Circus* at the Lyceum. Ida St. Leon is still seen in the role of Polly and she was thoroughly at home in her assignment. The St. Leon family is still one of the leading features. Taken in all, the performance given by the producing co. is really delightful. *The Flower of the March 12-18*.

Dolly Varden was Ferris Hartman's offering at the Grand Opera House 5-11. It is a funeral bit of comic opera, and much credit is given Lucille Palmer in the title role, supported by Percy Branson and Myrtle Dingswell and the entire cast. Nearly a Hero 12-18.

There is a rumor, quite well founded, that there will in the near future be erected on Broadway, in the heart of the theatre district, a magnificent new five-story greenwood building, which will house one of the finest theatres anywhere to be found in the West, and more than likely it will be used for high-class moving picture theatre, unless more strenuous inducements are offered the present holders by theatre managers who may desire to house traveling attractions.

DON W. CARLTON.

RECORD OF DEATHS.

William Newhouse, once a popular trick bicyclist, died in Denver, Nov. 12, from pneumonia. He leaves a wife, Lily Lena, three brothers, two of whom are known professionally,

as the Merrill Brothers, the other, Charles Newhouse, now appearing in Milan, Italy, four sisters, and his mother, who resides in Chicago. Philip Gengembre Hubert, the architect of the old Lyceum Theatre in New York, died Nov. 19, at his home in Los Angeles. He was born in Paris in 1830.

Bernard Sullivan, manager of entertainments for the Catholic Summer School of America, died Oct. 25 at Yonkanti, Mich. Mr. Sullivan was thirty-five years old, and for many years appeared at concerts and had sung in comic opera in New York city.

Mrs. B. Baumgartel, the wife of the third French horn player in the Metropolitan Opera House, died Nov. 17 at her home in New York city, following an anaplectic stroke which occurred Thursday morning at the rehearsal of *Lobelia*.

John G. Magie, well known as a theatrical advance agent, died Nov. 11 in Sandusky, O. He had been associated with Lillian Russell, James O'Neill, and other attractions. His last engagement was with Mr. Hopkinson. He leaves a widow, who was professionally known as Kate Fisher.

Ottile Genes, who was a famous actress in her own country and was also an important factor in the development of the German drama in the United States, died Nov. 17 in Berlin. More than twenty years ago she retired from the Berlin stage and since that time she had been the most famous of the country's dramatic teachers. From 1895 until 1898 Madame Genes was the manager of the German Theatre of San Francisco. She was born in 1830, and began to act children's roles in her father's theatre in Berlin. As a popular actress, she travelled through the cities of North Germany and remained for a long time in Vienna. After her long period of work in America she returned to Germany in 1894, and after playing old women's roles for some years retired to open her dramatic school.

Fred Wright, one of the oldest actors in England, died Nov. 17, while on a tour of the provinces, where he was playing the part of Dr. Manette in *The Only Way*. He was born in 1830. He went on the stage when twenty-eight years old, and besides acting he was long the manager of a playhouse in Edinburgh. Mr. Wright appeared here in *The Only Way* in 1904 at the Herald Square Theatre. Mr. Wright trained his children for the stage. They are: Marion, Henry, who is well known; Fred Wright, Jr., who acts in *The Pink Lady* at the New Amsterdam; Halide Wright, who played the Painted Lady with Forbes Robertson in *The Passing of the Third Floor Back*; and Marie Wright.

William J. Magee, aged 52, formerly a professional actor and for some time past a resident of Pittsburgh, died last Tuesday at the home of his sister, Mrs. Margaret Swinehart, 741 Willis Street, in that city. Mr. Magee was born in Philadelphia and had been an actor for twenty years. His last engagement was as a member of the Grand Opera Stock Company in Pittsburgh, while with that company he played the part of Old Nels in *The Fair Maid*. For the past five years he had been in the advertising business. He was for years a member of the Elks. One sister, Mrs. Swinehart, wife of Albert H. Swinehart, a special officer for the Pennsylvania Railroad, and three brothers survive. The funeral services took place at the home of his sister, 741 Willis Street, Friday morning.

J. B. Colville, of Glasgow, known to the stage as D. H. Chapman, and for several years with companies that toured the Northwest and Mountain states, died last Tuesday at the home of his wife, Mrs. Margaret Swinehart, 741 Willis Street, in that city. Mr. Magee was born in Philadelphia and had been an actor for twenty years. His last engagement was as a member of the Grand Opera Stock Company in Pittsburgh, while with that company he played the part of Old Nels in *The Fair Maid*. For the past five years he had been in the advertising business. He was for years a member of the Elks. One sister, Mrs. Swinehart, wife of Albert H. Swinehart, a special officer for the Pennsylvania Railroad, and three brothers survive. The funeral services took place at the home of his sister, 741 Willis Street, Friday morning.

Mrs. Paula G. Cushing died Nov. 3 in the Red Cross Hospital after a complicated illness. She was ill about a month. Mrs. Cushing was the wife of Sydney S. Cushing. She was born in Chicago thirty-one years ago and made her first bow on the stage when seven years old. At that time she played with a company of which Otis Skinner was the star. In October last, when playing in Boston, she became suddenly ill. She was hurried to this city and removed to the Red Cross Hospital. On the stage she used the name of Paula Gray. She had appeared in *The House Up for several seasons*, playing *Polly Hope*, and was previously in *Checkers* and with Helen Ware. The body was taken to Chicago for interment.

John L. Carncross, a pioneer minstrel, died suddenly at his home in Philadelphia, Nov. 12, of heart disease. He was leader of the Carncross and Dixie's Minstrels that traveled all over the United States, and which later established a permanent home in Philadelphia. Mr. Carncross retired from the stage in 1895. He was seventy-seven years old.

George W. Henson, thirty-four, unmarried, president of the Heuck Opera House Company, which operates the Lyric, Heuck's, and People's theatres in Cincinnati, was found dead in his room at his home in that city Nov. 13. He had ended his life by cutting his throat and wrists.

Mrs. Gertrude Swiggett Brown, an actress who was widely known for her portrayal of character types and who appeared with Margaret Anglin in *The Awakening of Helena Mitchell*, died at her residence in New York on Nov. 15. She was the wife of Hubert W. Brown, now playing with Miss Anglin.

John B. McDowell, of Detroit, died Nov. 11 in Jacksonville, Fla., where he and his wife were filling a vaudeville engagement. His death was unexpected and due to a throat affection. He was born in Detroit forty-two years ago. His first success was as an old-time singer and dancer, but with the change in times entered vaudeville. He appeared with Baird's Minstrels, *Never Say Die*, and *My Wife's Family*. Besides his widow, a son, John McDowell, of Orange, N. J., survives him. He was a member of Detroit Lodge No. 34, B. P. O. Elks.

William Albion, for many years head of the Albion Brothers, acrobats, and of late years principal in the title role, succeeded by Percy Branson and Myrtle Dingswell and the entire cast. Nearly a Hero 12-18.

The body of Augustus B. White was taken to Boston from Long Branch, N. J., where he died, and the funeral was held at the residence of James Williams in Somerville, conducted by Rev. Francis M. Gray. Mr. White was for years the business manager at Austin and Stone's Museum, and he was the one who originated the idea of seventeenth of June carnival parades in Charlestown on Bunker Hill Day.

Married.

BALDINI-KORLOFF.—Alexander Baldini to Theodore Korloff, in San Francisco, on Oct. 28.

COBURN-SMITH.—Daisy Mae Coburn to Edward M. Smith, at Owens, N. Y., on Nov. 7.

FISHER-BREVE.—Grace Howard Fisher to Dr. Oscar G. Breve, in New York, on Oct. 20.

"A WORLD-WIDE CIRCULATION"  
The Oldest and Most Influential Theatrical and Vaudeville Journal  
**THE ERA**  
ESTABLISHED 1897  
THE "ERA" BUILDINGS, 5 Tavistock Street, STRAND, LONDON, W. C.

3,000 Advertisements appear every week in "THE ERA"  
Subscription Rates: 1 YEAR, \$3.00; 6 MONTHS, \$4.00; 3 MONTHS, \$2.00  
Professional Advertisements, 6/ per inch, single column

The Era is on sale outside the Knickerbocker Theatre Building and at Brentano's.  
American Artists visiting England use The Era Office as their permanent London address. Inquiries and communications may be sent to  
"THE ERA" P. O. Box 492, NEW YORK CITY

**THE ENGLISH PROFESSIONAL JOURNAL**  
Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 6d. per annum  
**THE STAGE**

New York Agents: PAUL TAUBIG, 124 East 14th Street, and SAMUEL FRENCH & SONS, 25-26 West 35th Street.

Articles visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

NO LOOSE OR TORN COPIES IF YOU USE A

**MIRROR 75c** MAILED POSTPAID  
anywhere in the U.S.

Your MIRRORS Are Valuable—Preserve Them

THE DRAMATIC MIRROR CO., 145 West 48th Street, New York

**LONDON "MUSIC HALL"**  
The Great English Vaudeville Paper  
WEEKLY  
Telephone, 1773 Madison Square.  
New York Office, 34 West 25th Street.  
14 Leicester Street, W. C.

KERNAN-GALE.—Anna Kernan to Harry M. Gale in Winsted, Conn., on Oct. 23.  
O'NEILL-NOLLEY.—Emily Howard O'Neill to Nathaniel Nolley, in New York city, on Nov. 1.  
PRIMROSE-BROTHERICK.—Alec Brothrick and D. H. Primrose, at Ogdensburg, N. Y., on Oct. 23.  
BEDDING-BARLOW.—Francesca Bedding to Frank Barlow, in New York, on Nov. 5.  
SIDMON-SMITH.—Mrs. Arthur Smith to Brandt Smith, in Binghamton, N. Y., on Oct. 13.  
SUMNER-McVICKER.—Mrs. Alanson Sumner to Julius McVicker, in New York, on Oct. 21.  
TUMILL-SMITH.—Wade Tumill to Jack Burton Smith in Elizabethtown, N. Y., on Aug. 14.  
WATSON-GOULDING.—Gladys Watson to Alfred Goulding in Seattle, Wash., on Oct. 23.  
WILSON-BUSH.—F. M. Wilson and Charles D. Bush, at Fall River, Mass., on Nov. 5.  
WYNNE-BROWNELL.—Hester Wynne to John C. Brownell, in Cincinnati, on Nov. 5.

Died.

BEATTY.—J. E. Beatty, in Fort Worth, Tex., on Nov. 7.  
BLAIR.—Harry Blair, in Elmore, Minn., on Nov. 6.  
BLAISDELL.—Ralph W. Blaisdell, in Malden, Mass., on Nov. 4, aged 47.  
BRINE.—Dr. Lon F. Brine, in Boston, on Nov. 5, aged 48.  
BROWN.—Mrs. Gertrude S. Brown, in New York, on Nov. 15.  
CARNCROSS.—John L. Carncross, in Philadelphia, on Nov. 12, aged 77.  
CHAPMAN.—D. H. Chapman in Glen Falls, Mont., on Oct. 25.  
COREY.—William M. Corey, in Adrian, Mich., on Nov. 2, aged 61.  
CRANE.—Charles Crane, in Hartford, on Oct. 20.  
DAY.—Mrs. Caroline Day, in New York city, on Nov. 5.  
DELAN.—Alexander Delavan, in Fort Smith, Ark., on Oct. 20.  
DOWD.—Blanche Dowd, in Chicago, on Oct. 23, aged 26.  
FIELD.—Solomon Field, in New York city, on Nov. 5, aged 71.  
FORD.—Edna Ford (Mrs. Edna de Sarro), in Pittsburgh, on Nov. 6.  
FOWLER.—Mrs. Calpurnia Fowler, in Chicago, on Oct. 23.  
GLOY.—Paula Gloy, wife of Sidney S. Cushing, in New York, on Nov. 3.  
GRUNINGER.—Mrs. Rose Gruninger, in Philadelphia, on Oct. 16.  
HARRINGTON.—George C. Harrington, in New York, on Nov. 7, aged 60.  
HARRIS.—James Harris, in Chicago, on Nov. 5.

**NOW IS THE TIME**  
Before Leaving the City to Get  
THE NEW DRAMATIC MIRROR  
**Date-Book**  
Seasons 1911-12-13  
AND  
Directory of Producing Managers,  
Agencies (Dramatic and Vaudeville), 1910 Census  
PRICE BY MAIL 30 CENTS  
Orders Filled Promptly Upon Publication  
We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.  
A few copies of some previous issues may still be had. Order furnished upon request.  
Address DATE-BOOK DEPT.,  
145 West 48th Street, New York

JENNINGS.—John T. Jennings, in Albany, N. Y., on Nov. 7.  
LAMBDIN.—Dr. Alfred Cochran Lambdin, in Philadelphia, on Nov. 5, aged 66.  
LEVIN.—Percy H. Levin, in Chicago, on Nov. 5.  
MAGER.—William J. Mager, on Oct. 21, in Pittsburgh, aged 55.  
McDOWELL.—John B. McDowell in Jacksonville, Fla., on Nov. 11, aged forty-two.  
MITCHELL.—Frank Moore Mitchell, at Elmore, Ind., Oct. 16.  
MORRIS.—Mrs. Maria Lloyd Morris, in Mt. Vernon, N. Y., on Nov. 5.  
OSBORNE.—Genevieve Osborne, in St. Albans, Vt., on Nov. 1.  
OSGOOD.—Mrs. E. Alice Osgood, in Philadelphia, on Nov. 5.  
RICHARDS.—Harry Richards, in Sidney, Australia, aged 55.  
RODNEY.—G. Bert Rodney, on Oct. 21, in Wichita, Kan., aged 55.  
SCHUNKER.—Edmund Schunker, in Kreuznach, Germany on Nov. 5.  
STACK.—John Stack in San Mateo, Cal., on Oct. 23; aged forty.



**Wanted---A Joint Engagement**  
Mr. and Mrs.

**Melbourne Mac Dowell**

VIRGINIA NEW THEATRE  
Separated Eight Weeks

Made her sick. Made me sicker. Never again!!

Remember we were together. Good morning was GOOD. Night was THAT'S US!  
Not looking for STARDOM. Not looking for STARDOM.  
Give us an opportunity with suitable parts and we'll make them STARS. WE'VE DONE IT!  
"Star Address." Virginia College, Queensboro Bldg., Flushing, L. I., N. Y.

**Albert Lando**

Stage Director

At Liberty  
after Dec. 24.  
Address,  
Fell's,  
Worcester.

**Honrietta Bagloy**

Characters

**Priscilla Knowles**  
**LEADS**

Academy of Music, New York.

**ESTELLE ALLEN**

Address DRAMATIC MIRROR, N. Y.



**WEDGWOOD NOWELL**

As Sir Joseph Porter, K.C.B.

All-Star "Pinafore" Co.

**MRS. FISKE**

UNDER HARRISON GREY FISKE'S DIRECTION  
13 West Forttenth Street, New York

**Adelaide French**

STARRING IN

"Madame X"

Permanent address,

New Amsterdam Theatre Building.

**SEDLEY BROWN**

DRAMATIC DIRECTOR

AT LIBERTY

1415 Catalina St., Los Angeles, Calif

**A. S. BYRON**

that  
Robert  
Comedian

---ENGAGED---

Management COHAN & HARRIS Permanent address, 139 W. 47th Street

**CLARA TURNER**

---WANTS---

Location for Permanent Stock. Will consider four-week engagements. Competent Company. Excellent Plays. Open time after Nov. 18th.  
W. F. BARRY, Manager, Majestic Theatre, Washington, D. C.

**"PAULINE"**

Hotel Belleclair, New York City

FOUNDED IN 1884

**American Academy of Dramatic Arts**  
AND EMPIRE THEATRE DRAMATIC SCHOOL

Board of Trustees

FRANKLIN H. SARGENT, President  
DANIEL FROHMAN JOHN DREW  
AUGUSTUS THOMAS BENJAMIN P. ROEDER

A Practical Training-School for the Stage, Connected with Mr. Charles Frohman's Empire Theatre and Companies.

THE MID-WINTER TERM OPENS JANUARY 15

For Catalogue and information apply to

THE SECRETARY, Room 141 Carnegie Hall, New York

**ALVIENE SCHOOL OF STAGE ARTS**  
United Stage Training Schools  
The Universal Theatrical Managers School of Acting.  
Theatrical Training School, founded by Alviene, the famous actor and manager, who has trained many of the leading actors of the stage.  
The school is located at 232 W. 44th St., New York City.  
The school is open for the winter term, beginning January 15th.  
The school is open for the summer term, beginning June 1st.  
The school is open for the fall term, beginning September 1st.  
The school is open for the spring term, beginning March 1st.  
The school is open for the year-round term, beginning January 1st.

**THE NATIONAL CONSERVATORY OF**  
**DRAMATIC ART, ELOCUTION and ORATORY**  
OPEN THE YEAR ROUND UNDER THE DIRECTION OF  
**F. F. MACKAY**

Special Attention Given to Course for Teachers of Elocution and Physical Training.  
Actors Coached in Special Characters and all Dialects.  
Summer Class in Acting and Elocution will be opened on the first Monday in July and continue through the week.  
OFFICE HOURS, FROM 9 A. M. TO 6 P. M.  
SEND FOR PROSPECTUS 19-23 W. 44th St., NEAR 9th AVE., NEW YORK, N. Y.

**SCHOOL OF ACTING**  
of the Chicago Musical College  
A School of Practical Stage Training, with all the advantages of a great Educational Institution.  
EXCLUSIVE USE OF THE ZIEGFELD THEATRE  
Under the Expert Direction of MR. J. E. GILMOUR  
The most distinguished actor connected with a Dramatic School.  
Free Catalogue on request to Manager  
CHICAGO MUSICAL COLLEGE SCHOOL OF ACTING  
601 So. Michigan Boulevard CHICAGO, ILL.

**H. LOREN CLEMENTS**  
Specialist in the Singing and Speaking Voice  
64 EAST 34th STREET, NEW YORK CITY

**SEVILLA** SPANISH  
Dancing School  
251 W. 42d St., N.Y. City

The only place you can learn the  
REAL SPANISH DANCE  
All kinds of Stage Dances. Foreign Dances a  
Specialty.

BECOME A VAUDEVILLE ACTOR or ACTRESS  
Earn \$25.00 to \$350.00 Weekly.  
My method of Dramatic Art (including technical stage terms, Elocution and Oratory) is the Only Course on the market recognized by big managers. I am the only woman playwright-composer in the world. What plays have other playwrights written and had success? Playwright-composer "The Vagabond," produced at La Salle Theatre, Chicago. Send for stage literature. FRIEDA HALL, 75 Auditorium, Chicago, Ill.

**AMY AMES**  
Address Address, or Care DRAMATIC MIRROR

**Grace Bryan**  
LEADING WOMAN-ENGAGED  
Address care DRAMATIC MIRROR

**Alice Butler**  
THE BLUE BIRD  
Management of Lobbier & Co.

**MR. PARSON PRICE** Voice Culture  
Speaking and Singing. Teacher of Julia Marlowe, Marie Adams, Marie Cahill, Grace George, Carlotta Hillson, Frances Starr, E. E. Sothern, Laura Burd, Doris Keane, Crystal Borch.  
SEND FOR CIRCULAR.  
65 West 38th Street, New York

**TORRIANI SCHOOL OF SINGING**  
505-506 Carnegie Hall, New York  
Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address  
FERDINAND E. L. TORRIANI

**BE AN ACTOR** OR ACTRESS  
Not hesitating, but trying profession in the world. We teach you Broadway Art, Elocution, Oratory, at your home. A scientific and comprehensive method. 60 years experience. (aching) Write for particulars. Book on Stage Life, FREE! (address) School of Elocution, 1012 Grand Opera House, Chicago

**REGINA WEIL** Coaching—Voice Culture  
(Singing—Speaking)  
Highest endorsements. 2010 7th Ave. Phone 1199 Mary.

**MENZELI** All Styles of Dancing  
23 E. 16th St., nr. E-way.  
Maitre de Ballet of Grand Opera House.

**Charles Horwitz**  
Author of the best sketches in Vaudeville. Over 100 successes playing. His record speaks for itself.  
(Room 215) 1263 Broadway, New York  
Phone 249 Murray Hill



# **Elgie Bowen** **ALICE KELLY**

WITH

**THE SPRING MAID CO.**

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **Louise Carter**

LEADING WOMAN

Percy G. Williams Stock Co., Gotham Theatre, Brooklyn

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **HAROLD CLAREMONT**

LEADING MAN

LYCEUM THEATRE BROOKLYN

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **PHYLLIS GILMORE**

LEADING WOMAN

Payton's Stock Co., Brooklyn

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Bldg.

## **ARLEEN HACKETT**

WITH

W. A. BRADY'S "MOTHER" CO.

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **JEAN ADAIR**

LEADING WOMAN

W. A. Brady's "Mother" Co.

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **STUART BEEBE**

ENGAGED

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **FLORENCE STEWART**

With "OVER NIGHT CO."

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **GERTRUDE SHANLEY**

WITH

"Brewster's Millions"—En Tour

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

**DISENGAGED**

Late with The Spendthrift Co.

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **JERRY MORLEY**

Leading Woman Engaged

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **VIRGINIA PEARSON**

THE VAMPIRE, with MR. ROBERT HILLIARD

IN

**A FOOL THERE WAS**

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **Ricca Scott**

CECIL SPOONER STOCK CO.

METROPOLIS THEATRE, NEW YORK

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **Valeska Suratt**

IN

**THE RED ROSE**

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **Leah Winslow**

Leading Woman

CRESCENT THEATRE,

BROOKLYN, N. Y.

Address DRAMATIC MIRROR, Brooklyn office, Academy of Music Building.

## **GRACE SHANLEY**

Late with MRS. FISKE in SALVATION NELL

Address DRAMATIC MIRROR, Brooklyn office, Academy of Music Building.

## **BLANCHE SHIRLEY**

Leading Woman Engaged

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.

## **HELEN CHIEFFO**

Acknowledged by LIEBLER, SHUBERTS and POLI as

**THE CLEVEREST CHILD ARTIST**

Address DRAMATIC MIRROR, Brooklyn Office, Academy of Music Building.